

# California *Arts & Architecture*

SEP 25 1930



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Courtesy of the Biltmore Salon

## *September 1930*

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DR. WERNER R. DEUSCH	
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Thus THE ANTIQUARIAN confirms the fact, that despite its supreme position of authority in the field of American antiques, its editorial content is in no wise restricted to national boundaries. Edited and published for the cultured American, THE ANTIQUARIAN is a complete digest of information and news from all over the world, touching on every aspect of antiques and old masters—American, English, Spanish, French, Oriental or of any other origin.

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*Edited and Published for the Cultured American*

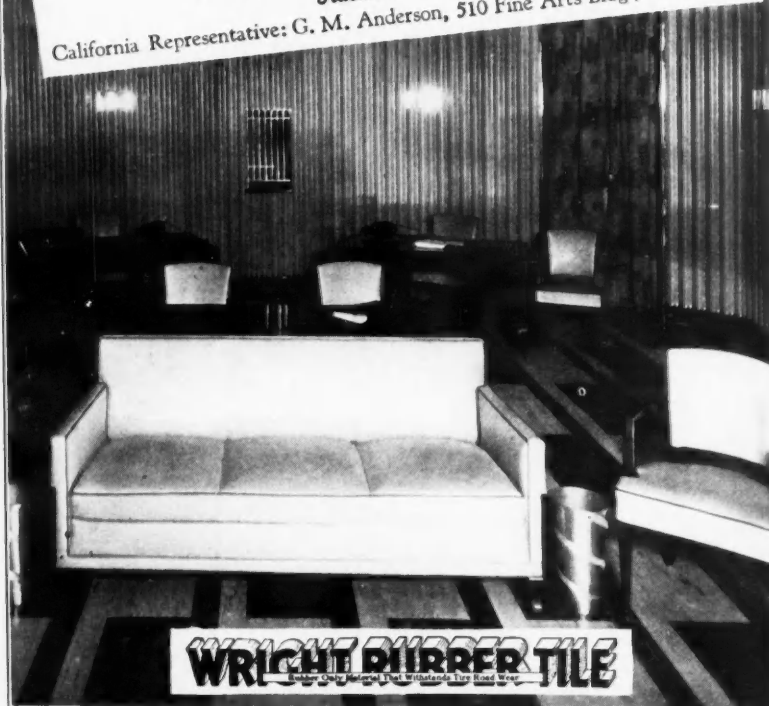
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**A**BOVE is one of two attractive homes recently completed at 172-178 So. Alta Vista Blvd., Los Angeles, which have all-Sanitas interiors. The owner and builder is John M. Kirst, 838 No. Kilkea Drive; Wilbur W. Campbell, architect, decorations by Joe Biller. Genuine Sanitas always bears trademark shown at right. Look for it. There's nothing "just as good".





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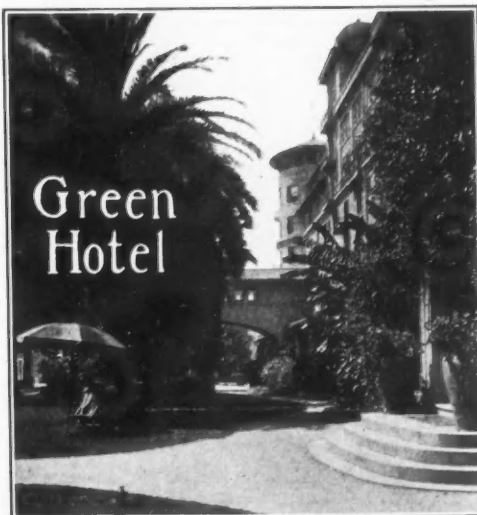
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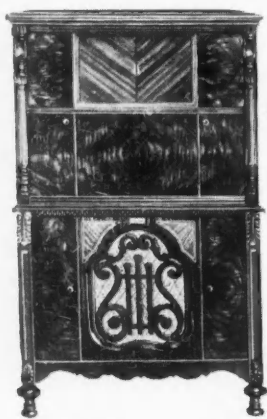
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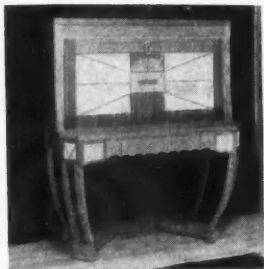
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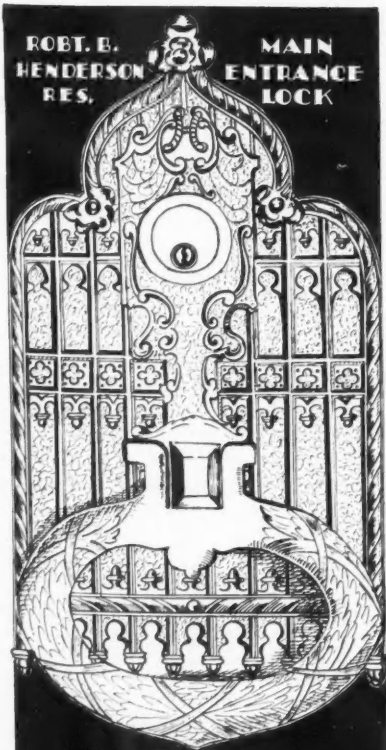
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**D**URING the Tudor period in England—1485-1603—jugs and drinking vessels were being made of a fairly hard buff-colored clay, covered nearly all over with green glaze. These types of glazed pieces—"poteries vernissees" were also manufactured in Western Europe about the close of the middle ages. Instead of an opaque coat, made up of elements in which tin held an important place, they received a glassy, transparent coating, in which the chief ingredient was lead. The glaze may be brown, green or colored with various metallic oxides, but, being transparent, the body of the ware beneath it can be seen. The lustre gives pieces a charming softness which is seldom obtained from enamelled pottery to which the name "faience" has been given. Faience is earthenware which has a finer paste than ordinary pottery. The difference between fine glazed pottery and faience in France is very slight—especially when clays are compared, so that the lead glaze of one distinguishes it from the tin glaze of the other. These differences may be studied where there are many pieces of both pottery and faience.—HOLLINGSWORTH BEACH DENNIS.

*We must drop the distinction between decorative art and fine art. All art is fine into which the quickening spirit of the artist has passed; no art, no matter how pretentious or how crowned by academies, is fine without that spirit.—Alec Miller in The American Magazine of Art for June, 1930.*

**DO YOU KNOW—**

What is the date of the earliest known English sampler? 1630.

What are Apostle spoons and how many in a set?

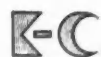
The twelve apostles and the Savior are represented on the ends of the handles.

Who was Baron Stiegel?

An American glass maker. The glass is famous for its color, texture, and decoration.

When were snuff boxes introduced into England?

During the reign of Charles the Second.

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**TILE WORK**

For E. R. Hawke Residence, Modesto, as Illustrated in this Number

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**THE PORTLAND VASE**

**I**T IS of more than ordinary interest that a copy of the Portland vase made by Josiah Wedgwood is on display in Los Angeles.

The history of this exquisite example of the ancient glass-maker's art reads like a romance. The original vase was discovered in a tomb near Rome in the seventeenth century and held the funeral ashes of a member of the imperial family of Alexander. Sir William Hamilton, whose life is so bound up with that of Lord Nelson, saw it in the Barbarini Palace while Ambassador to the Court of Naples and purchased it in 1770. Afterwards it was sold to the Duchess of Portland and was loaned to the British Museum in 1810. Thirty-five years later it was smashed by a lunatic, but was so cleverly repaired that the damage is hardly noticeable. Recently it was offered for sale at Christie's in London but was withdrawn by the Duke of Portland at 29,000 quineas.

The vase—a two-handled one—is 9½ inches high, of transparent, deep blue glass with semi-opaque raised ornament in white treated as a cameo. The subject of the ornament is the marriage of Peleus and Thetes. The work is exquisitely done. The finest detail of drapery, the expressions on the faces and the muscular development show the master hand of a sculptor.

At the time the Duchess of Portland was buying the vase, the story is told that she and Josiah Wedgwood were bidding against each other for some time. Wedgwood, on learning who his competitor was, agreed to stop bidding if she would allow him to copy the vase.

It took the meticulous Wedgwood five years to make a copy to his satisfaction and at last in 1790 he made a few copies in black jasper. Several replicas have been made since then but not many, for the work is so difficult that production is costly. The beauty of the craftsmanship and its interesting history have been important factors in making it one of the best known objects of art in history.

*Alice R. Rollins*

**W**HILE on holiday bent during the summer months is a good time to look for old colored glass. The demand for Sandwich glass has dropped to some extent but the wise buyer is the one who takes advantage of such a market. Colored glass has always been a prime favorite. This is evident from the large qualities of modern glass on the market at all times. The collector who likes to have things around him with a background selects the old but he need not confine himself to the rarest and best known of old glassware. We are discovering glass made by lesser firms of good quality, color and form, and there is always the possibility of finding something of rare interest.

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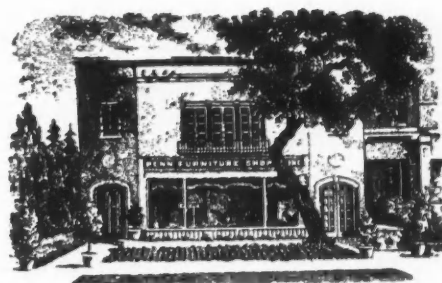
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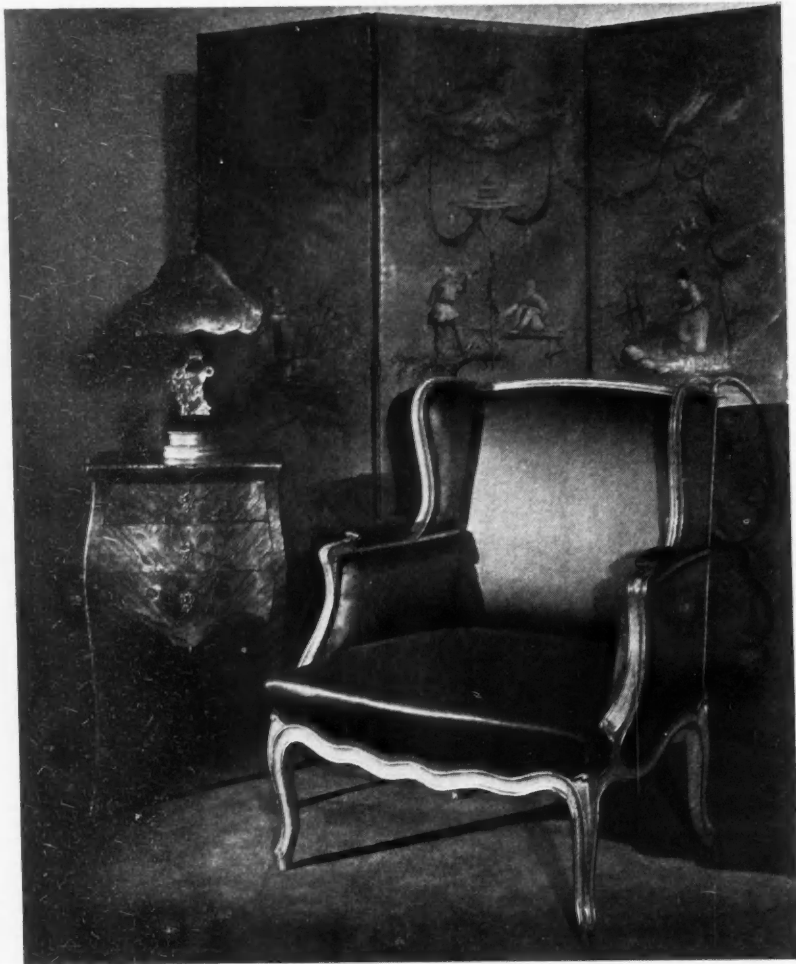
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*NOTE—This group features a very fine Louis XV chair, green paint outlined in gold,—the Chinoise screen is of leather,—the graceful French table supports a crystal lamp that is typical of the 18th century.*



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# THE CALENDAR

## Music ~ Art ~ Clubs ~ Sports ~ Announcements

### ANNOUNCEMENTS

DR. ALBERT A. MICHELSON, noted physicist, continues his light velocity tests at the site selected on the Irvine Rancho in Orange County, California. The famous mile of pipe which Dr. Michelson is using to check or affirm his experiments of two years ago was removed this summer to the present location. Since Dr. Michelson's retirement as professor-physicist at Chicago University he feels free to pursue his California experiments and has decided to make his permanent home in Pasadena, California.

AERONAUTICAL INSTITUTE has been formed by the aeronautical engineers of San Francisco and the bay district, limiting the members to those who have won distinction through important contributions to the aviation industry. Within the Institute the graduates of accredited universities receive the title of aeronautical technician and upon completing a full year of actual design, construction or research work, receive the degree of aeronautical engineer. S. S. Sorrenti, president of Sorrenti Aeronautical Company, Ltd., is acting president.

LOS ANGELES COUNTY FAIR opens at Pomona, California, September 12 and continues through September 21, taking the form of a harvest festival and pageant of industrial achievement. Ten western states and the Hawaii Islands were invited to participate. Additions and innovations have been introduced until the 17 acres of fair grounds have become a beautiful permanent exposition park. A new exposition building houses the agricultural departments. C. P. Curran is the president, and C. B. Afflerbaugh is Secretary-manager.

ANNUAL APPLE SHOW of Yucaipa Valley is held at Yucaipa, California, October 23-26, and is sponsored by the Yucaipa and Calimesa Chamber of Commerce and a committee of the Yucaipa Women's Club. R. Sheppard, president of the Chamber, is business manager of the 1930 organization.

A COMMUNITY LIBRARY AND ART GALLERY was opened recently in Redondo Beach, California, and houses loans and gifts of decided value. Among the gifts is a rare collection of old manuscripts and books, and a group of old tapestries. Among the loans are ancient Egyptian papyri and cuneiform tablets from the University of Pennsylvania, while the Carnegie Foundation makes a two year loan of its college art material, consisting of 1800 colored reproductions of old masters, which are mounted and may be loaned from the library in the same manner as are the books.

COMMUNITY DANCES, sponsored by the Drama League, Pasadena, California, close the summer series, September 12. These community dances on the tennis courts at Tournament Park are held each Friday night during the summer from eight until eleven and the patronage averages about 1200 persons each evening. A committee of hosts and hostesses attend each dance, and have since the beginning, fifteen years ago.

LA FIESTA DE LOS ANGELES, celebrating the 149th birthday of the city is held September 4 and 5, centering around the old Plaza, Los Angeles, California. A parade and street dancing help to revive the old Mexican and Spanish atmosphere.

NATIONAL PLANT, FLOWER & FRUIT GUILD, Los Angeles Branch, distributed 25,000 roses in the first fifteen days of August to hospitals and orphanages. A golf-tee held by the Branch on August 27 at the Mary Louise golf course on Flower Street netted \$125. A Shetland pony, "Rusty" by name, was raffled off and won by Mrs. Harry Davis, 610 Kenmore Avenue, who presented it to the Vista del Mar Orphanage, near Palms.

LEAGUE OF WOMEN VOTERS, San Francisco Center, holds the first study series of the fall season September 17 and 24 and October 1 and 9 at the Hotel St. Francis, San Francisco, California. The sessions are held in the mornings and Chester Rowell is the speaker, discussing events in the current politics of the season under the heading, "Today's News Today."

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SAN FRANCISCO JUNIOR LEAGUE is giving a Fashion Show at the Mark Hopkins Hotel on Monday, Sept. 15 with members modelling merchandise from Hale Bros. Sept. 22nd, H. Liebes and Co. is being taken over by the League for the day. Members serve in every department. A prize is given for the window best decorated by a member of the League.

AN OCEAN SWIMMING POOL for children is under construction within the City Park boundaries of La Jolla, California, a gift to "all children now and hereafter" by Miss Ellen Browning Scripps. H. N. Savage, Hydraulic Engineer, is in charge of operations. A three hundred foot breakwater of reinforced concrete rises twenty-five feet above the water at low tide and is curved to turn back the sea waves. This is terraced with eight-inch steps so that bathers may, from the breakwater, reach the water at any point. A ramp walk leads to the pool and to the dressing stalls. The pool is about 300 feet across and provides an area of nearly two acres at low tide.

SOUTHERN CALIFORNIA FAIR, the eighteenth annual event, is held at Riverside, California, opening September 23 and continuing through September 28. The event is staged under the auspices of the Forty-sixth District Agricultural Association.

PIONEER PILGRIMAGE is the title chosen by the Chamber of Commerce of Upland, California, to designate the celebration of Admission Day, honoring the early pioneers and centering around the statue of the "Madonna of the Trail," at Foothill Boulevard and Euclid Avenue.

WESTERN WOMEN'S CLUB, San Francisco, California, is featuring the garden section even more energetically than last year, opening a series of ten monthly lectures on September 16 to continue to June 2, when the final one will deal with "Summer Color in the Garden." The opening lecture deals with "Fall Cleaning in the Garden."

A ROMANTIC DRAMA of early Spanish days in California was presented last month in the Stadium, near the center of San Diego, California, under the direction of Forrest Taylor. J. T. Millan is chairman of the committee which sponsored the production.

CALIFORNIA FEDERATION of Business and Professional Women's Clubs meet at Asilomar, California, in September.

INDIANS of the Soboba Reservation hold their thirtieth annual fiesta, September 6 to 14, inclusive. Ceremonial dances and ancient tribal sports are staged.

COUNTY FAIR is held at Tulare, California, September 16-20, and the Shasta County Fair is held at Anderson, California, September 18-20.

THE DAHLIA SHOW, always an interesting event, is announced for September 20-21, at Inglewood, California.

KERN COUNTY FAIR opens at Bakersfield, California, September 24, and continues through September 28.

SISKIYOU COUNTY FAIR is scheduled for September 26-28 at Yreka, California.

ORANGE COUNTY FAIR opens September 30 and continues through October 5 at Santa Ana, California.

GRAPE DAY FESTIVAL, a popular annual fiesta of beauty and interest, is held September 9 at Escondido, California.

FLOWER FESTIVAL, the sixth annual, is held at San Leandro, California, September 5-7.

DISTRICT FAIR is held at Fresno, California, September 9-14. And the Glenn County Fair is held the same dates at Orland, California.

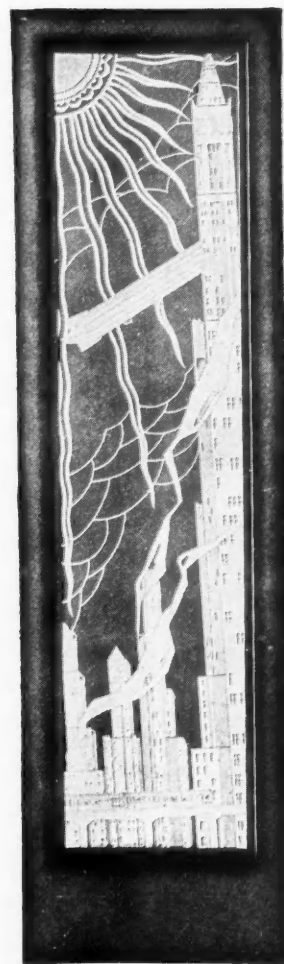
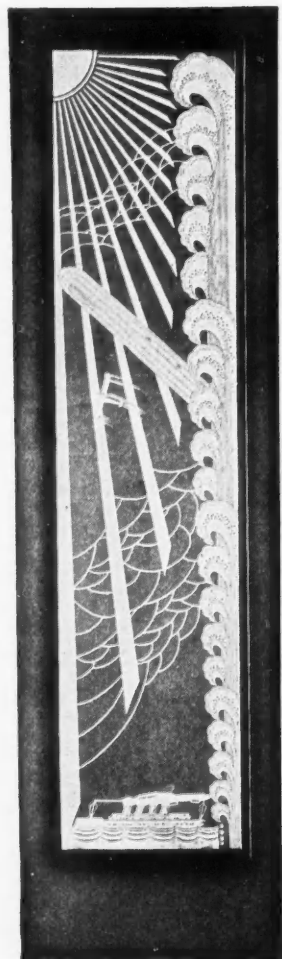
VALLEY FAIR is held at Santa Ynez, California, opening September 13.

(Continued on Page 50)

## DOOR PANELS of Stainless Steel . . .

**N**O material of recent years has met with such wide-spread comment and interest in architectural circles as the new Enduro Nirosta Steel, which takes a weatherproof finish that gleams like polished silver. Produced in this

country under Krupp License, Enduro affords the architect a white metal with all the permanence of brass and bronze. Alert to this development, United Metal Products Company is now furnishing etched door panels of surpassing beauty in this enduring metal. A plastic baked-on enamel process provides any color effect desired, either grained or plain. The metal itself supplies the relief and contrast. Photography cannot do justice to the beauty of the doors shown here.



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## Editor's Note Book

A MARKED change in feeling is observed among the firms supplying building materials. With August building permits exceeding the 1929 figure for the first time since January, there has been a noticeable pick up in orders. Perhaps just as important is the widespread conviction that there is more ahead. The figures published by the L. A. Realty Board in the early Spring, showing that Los Angeles home building dropped steadily from 19,500 in 1923 to about five thousand in 1929, while population keeps steadily increasing, means of course only one thing: building activity must start in real earnest soon. Some of the leaders in the different lines look for a quick revival this Fall; others predict a slower, but steady increase for the rest of 1930, with general prosperity in 1931. The brick, glass, and mill work people, who have perhaps been hardest hit by less-than-cost competition, evince a real optimism. Even a moderate increase in business should end a price situation where goods are sold at less than production costs. Moreover, a reasonable stiffening of the market is probably just the touch needed to start a very considerable amount of building by people who, without knowing the real situation, have been waiting for prices to go still lower.

There is every indication that the building industry has passed the bottom. Quite a number of firms who have been "sort of standing by" during the depression, are re-opening, or putting additional pressure on their sales campaigns, knowing that, particularly in the larger building projects, the mills of the gods grind slowly, and that many orders are often the result of the cumulative force of sales and advertising work done months in advance.

To the persons who plan to build our advice is to Build Now. Construction costs, at the lowest mark for years, offer an opportunity that is not likely to be duplicated again within a decade. Residential costs are lower by twenty-five to thirty-five per cent. These prices will not obtain as business improves.

FOR information to any who may be interested in building operations in San Francisco, and officials who wish to know what other communities are doing, it seems worth while to publish the gist of a recent ruling by the San Francisco Bureau of Building Inspection, advised by the City Attorney. The Bureau intends to act in strict accordance with State laws, and as an initial procedure, requires that architects, engineers and contractors state their license or registration numbers in their applications for building or construc-

tion permits; which will *not be granted* unless this condition has been complied with. This is a significant and intelligent action, obviously for the best interests of the community.

SEVERAL weeks ago Mr. Charles G. Adams, Landscape Architect of Los Angeles, was called upon to give an address before the Nature Club on the Conservation of California native trees and wild flowers, their planting on private estates, uses by the natives in medicine, food and dress. So amazing has been the insistent demand for repetition that we have felt that this address should be published. We are sure our readers will enjoy this message as did the members of the Friday Morning Club and other organizations who have listened to Mr. Adams. Mr. Adams has a charming personality and is a delightful speaker.

COUNTY PLANNING by people who occupy the land and wish to make it more pleasant and profitable for their own lives and that of their children, is beginning to take the place of exploiting the land as a business. This is the policy of young Californians and their parents from the East (also the policy of old Californians) and has proved to be even more profitable than the mere subdividing of vacant land. Overproduction of subdivisions is given as the cause of the lack of buyers—when the stock market does not apply—but Henry Ford in his article on "Overproduction" (Saturday Evening Post, July 12) gives a better answer. "Goods remain unsold not because of overproduction but because there exists no reason why anyone should buy them." "Owners may make a great noise about business being bad, but the fact is that the goods are so badly designed and produced as to make it poorer business to sell them than to junk them."

During this quiet time when nothing we have produced seems to be selling, it might pay to look around and study the towns, seaside resorts and country places that Californians build for themselves when they have lived here long enough and have keen-

ness enough to know California life at its best and fullest. There are a good many such people living in Orange County. New comers to the Coast seeing what a good time they are having both in their orchard homes and at Newport Bay, desire above all things to buy and build where they can join in the merriment and pleasant living.

This arm of the sea is the only stillwater bay near Los Angeles and it has done more to teach the children of Middle West parents how to use salt water than any other spot on the Coast. Here is the Newport Yacht Club training its "Juniors" in seamanship; here the boats can be investigated by the curious small boy and here his older brother actually makes his own boat and attaching to it an outboard motor, scuds around the bay or even ventures out through the breakers to race on the Pacific—perhaps as far as Catalina Island. Much of this bayshore should remain for the children; but new development now makes it ideal for family seaside cottages.

EDITORS who are also publishers face a problem as intricate and delicate as that of the architects who besides being artists must be good business men. For "art is long and time is fleeting." Business which is called upon to sustain art "must be up and doing" and will not be pushed into a subordinate place.

In both of these professions, the greatest success is attained when art and business are balanced and united in one strong, thoroughly trained personality. Such an one will draw around him experts in every line of his profession; others will supplement their own talents with those of other architects as partners. But, united in individual or in the firm, there must be the ability to build in beauty and to make beauty pay.

The art of building beautifully, either in wood and masonry or in the more subtle materials of literature and the graphic arts, has as a necessary corollary the art of pleasing the client who furnishes the wherewithal with which to build. It is only when the client is conceived to be the intellectual equal of the artist that the ideal conditions exist.

There is, perhaps, in the whole country no more satisfactory group of people, as clients, than the members of the Garden Club of America. Secure in their position as leaders in the building of the American home and its environment, they make no petty gesture—such as concealing their list of members to protect them from importunate mailings; but welcome in the journals for which they subscribe as gardeners, both the experiences of other gardeners and the paid advertisements of good nurserymen.





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CONTENTS

NUMBER 3

## COVER:

"Land of Mystic Shadows." From a Painting by  
*Carl Oscar Borg.*

## FRONTISPIECE:

"An Italian Street Scene." From a Lithograph  
by *Samuel Chamberlain.*

## ART:

Decorations and Fine Arts..... 7-12  
Ernest Peixotto's Unique Murals. *By Anne Lee* 25-26  
Paintings by Albert Herter, N. A..... 42-43

## ARCHITECTURE:

Residence of Mrs. M. E. Wise, Piedmont.....<sup>LIPPIATT</sup> 22-24  
The Shell Oil Company Building, San Francisco.....<sup>KELHAM</sup> 27  
The Ralston Mansion at Belmont.....<sup>PETERS ? (1930)</sup>  
.....*By Zoe A. Battu* 34  
Residence of Mr. W. S. McCay, Pasadena.....<sup>MCCAY</sup> 35  
Residence of Mrs. F. M. P. Taylor and Mr. and  
Mrs. H. C. Lippiatt, Los Angeles.....<sup>COATES</sup> 36-37  
The Village of Rancho Santa Fe.....<sup>RICE</sup>  
.....*By M. Urmey Seares* 38-39  
Sketches for a Hillsborough House..... 844  
Residence of Mr. and Mrs. Donald R. Wilkin-  
son, Los Angeles.....<sup>WILKINSON</sup> 45

## INTERIOR DECORATION:

Interior of Residence of Mr. and Mrs. E. R.  
Hawkes, of Modesto..... 31-33  
Interiors of the Residence of Mr. and Mrs.  
C. H. McKellips, Alta Canada..... 40-41

## GARDENS:

California's Wild Flowers.....  
.....*By Charles Gibbs Adams* 19-21  
Garden of Mr. and Mrs. E. R. Hawkes,  
Modesto ..... 28-30  
Garden Calendar..... 60-61

## TRAVEL:

Hotel and Travel Notes..... 56-59

## LITERATURE:

Books of Special Interest.....*By Louise Morgrave* 46

## DRAMA—MUSIC—FILMS:

Yale Puppeteers Create New Vogue.....  
.....*By Dorothea Oyer* 48-49  
Film Reviews.....*By Ellen Leech* 53-54  
Drama ..... 55

## OTHER FEATURES:

The Calendar ..... 13  
Editor's Note Book..... 15  
Sports at Del Monte..... 47

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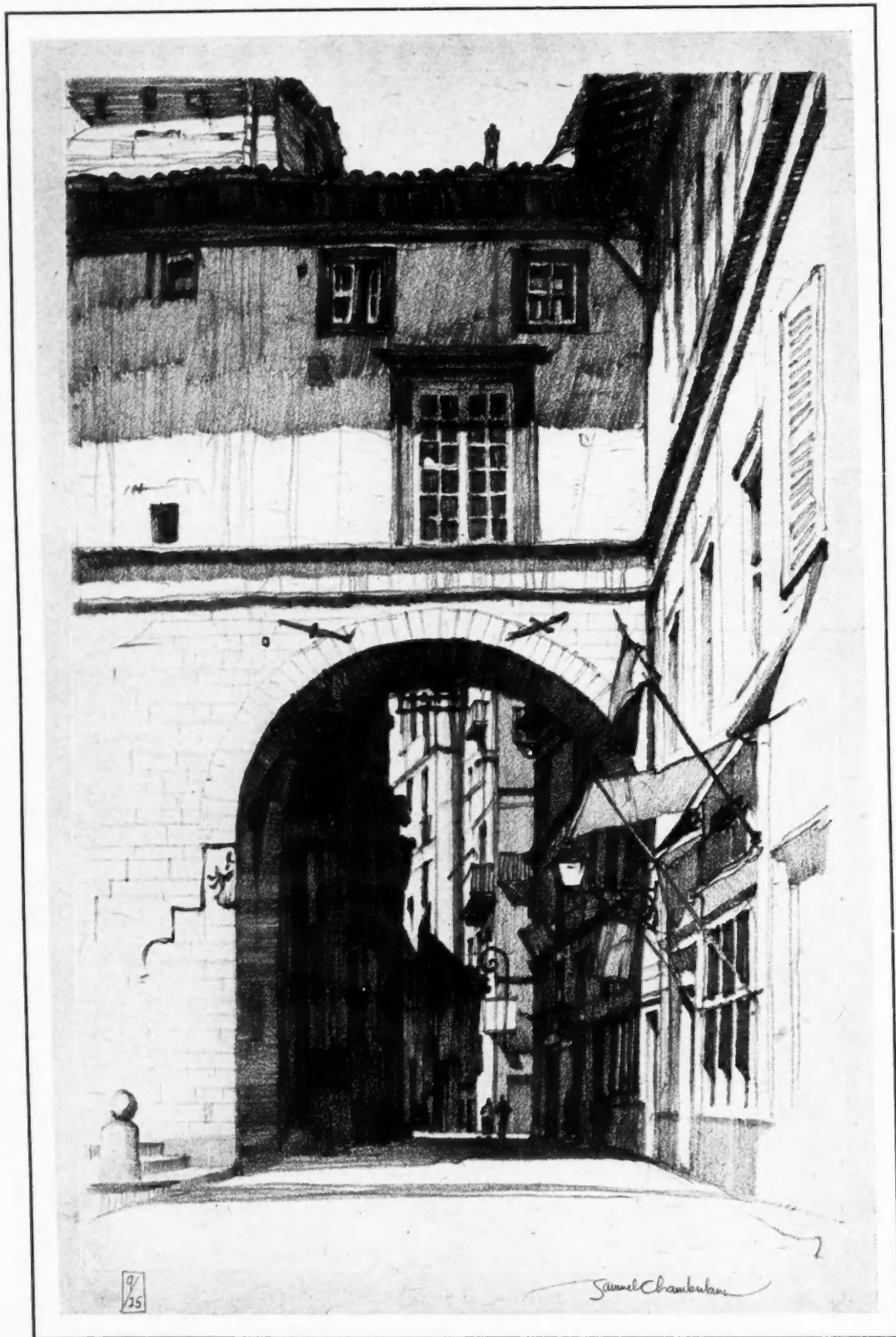
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### FROM A LITHOGRAPH BY SAMUEL CHAMBERLAIN

*Samuel Chamberlain is a native of the state of Washington. He pursued his education at various institutions in the West, finally settling down seriously to the study of architecture at Massachusetts Institute of Technology, class of 1918. His genius with pencil and brush soon became evident in the drawing and water color classes. The war gave him his first intimate glimpse of the Old World through two years of service with both the French and American armies, during which he was decorated for bravery in action. Accomplished in every black-and-white medium, Mr. Chamberlain is rapidly becoming recognized in the United States as well as in Europe.*

A N I T A L I A N S T R E E T S C E N E



*Collinsias, or "Innocence", naturalized, at "Summit Lodge", the mountain estate of Mr. C. K. G. Billings, on the Santa Ynez Mountains above Santa Barbara. Charles Gibbs Adams, Landscape Architect*

## CALIFORNIA'S WILD FLOWERS

### *Their Preservation and Naturalization in Large Tracts*

By CHARLES GIBBS ADAMS, Landscape Architect

ONE of the real thrills that my California has given me, as a native son of hers, came not among her own hills and fields but on the distant shores of England. My landing, for a study tour of the English gardens, was at old Plymouth, on the very spot from which Sir Francis Drake sailed out on his adventures, the very spot from which the Pilgrim Fathers set forth for the Promised Land of America.

There in the park above the sea bloomed beds of our native *Nemophiles* or "Baby Blue Eyes," the "Marianas" of the Spanish Californians, one of the most truly blue flowers that grow; beds of our orange-gold California Poppies; of our Cream Cups, often called Anemones, but truly poppies; and for background a tall barrier of our blue *Ceanothus*, or "Mountain Lilac."

Then, in the parks of London, and Brighton, and even Scarborough on the North Sea, I found great plantings of all these Californian beauties, and, beside them, masses of our *Godetias*, of "Farewell-to-Spring," and in shady nooks, our blue *Collinsias* or "Innocence," and White *Trilliums* or "Wake Robins."

What a rebuke that all through England and even through France, they put more love and care into growing these things than do

we Californians, who could do it so much more easily, with so much less expense.

Further than that, we have even let ourselves be robbed by the selfish and the thoughtless, of thousands of acres of these beauties that grew all about us, that were ours and should have been our children's and our children's children's.

Within the comparatively few years of my own memory, the slopes of Altadena, and all the region of Monterey Park and Ramona, were one endless field of California Poppies, where now not even one is to be found. The summer hills of the Sierra

*Lavender and Pink Perennial Lupines only one year old. Wild Garden at "Eucalyptus Hill", estate of Mr. and Mrs. William H. Cowles, Santa Barbara.*



Madres were scarlet with Cardinal *Delphiniums* taller than a tall man's head.

The San Rafael Hills of Pasadena and the Monterey Hills of South Pasadena were pink in March with *Dodecatheons* or *Cyclamen* or "Shooting Stars" and Yellow with wild Violets or "Johnnie-Jump-ups," and lavender and purple in April and May with *Calochortus* or Mariposa Lilies and *Brodiaeas* or "Cluster Lilies"; and holly-red in November and December with the berries of *Toyon* or California Holly.

On shady slopes beneath the Live Oaks grew acres of Maiden Hair Ferns on every range of hills in all our Coast Counties, whereas near the cities not a leaf of them is now to be found.

How many of the comers of recent years have ever seen one of those *Fritillarias* we knew as "Chocolate Lilies" or "Brown Bells," whose blossoms, shaped like gigantic Lilies of the Valley were of rich mahogany brown, shaded with lines of apple green—one of the most thrilling flowers that ever bloomed? They have all been exterminated within many miles of the cities; but, fortunately some do still thrive on the Islands of Catalina and Santa Cruz.

And who these days knows the exquisite little "Wind Poppies" or "Fire Poppies"





*Naturalized Wild Flowers in shades of Cream, Yellow and Orange; Mentzelias or "Blazing Stars" in foreground. "Eucalyptus Hill", the Montecito estate of Mr. and Mrs. William H. Cowles. Charles Gibbs Adams, Landscape Architect*

that grew in the shade of north hill slopes, little poppies on thread-like stems, of most brilliant scarlet with a tassel of black stamens? As far as I can find, they are all gone.

In the washes about Anaheim and Santa Ana and Riverside I remember where once grew veritable jungles of "Matilija Poppies," or Romneyas, which from their white corollas and golden stamens we children called "Fried Eggs." Not one of these giant bush poppies (the noblest of their race) grows in those old washes now. But fortunately they have taken kindly to our gardens. Hard as they are to start, they will, once started, spread even beyond the gardener's desires.

But, Heaven be praised, while these tragic robberies have been going on, we have been blessed with some good citizens who have had vision coupled with the riches to act upon it.

Many of them have let our own good Theodore Payne make splendid wild flower plantings on their estates; and well he has done it. I do not know the names of these benefactors, much as they deserve monuments of gratitude; but I can recite the names of many who have done like noble work with myself as their planter.

Mr. Cecil B. De Mille let me plant thirteen hundred acres of such at his estate "Paradise" in the Tujunga Mountains;

*Naturalized "Tidy Tips" (Layia) at "Summit Lodge", the mountain estate of Mr. C. K. G. Billings.*

Mr. George Owen Knapp and Mr. C. K. G. Billings of Santa Barbara, another



*Naturalized "Mariposa Tulips" (Calochortis) on the estate of Mr. George Owen Knapp, on the Santa Ynez Mountains above Santa Barbara.*



thousand acres at "Summit Lodge" in the Santa Ynez Mountains; Mr. W. K. Kellogg of Battle Creek, a few acres at his "Arabian Horse Ranch" on the Pomona Hills; and there have been lesser plantings for Mr. W. H. Cowles and Mr. David Gray, Montecito; Mr. Bernhard Hoffmann and the Samarkand Hotel at Santa Barbara; Mr. George B. Hoffman and Mr. Hunter Robbins at Flintridge; Lieutenant Commander H. K. Koebig and Mrs. Edwin Francis Holmes at Pasadena.

For many others we have planted a vacant lot or two; and almost any of us can do as much as that for our California; nay, ought to do it.

Let us not go into the task blindly though; not make such a tragic and such a senseless mistake as San Francisco did a few years back. After organizing a city-wide movement to sow her vacant lots to California Poppies, she dallied along till it was too late, and planted her seeds in April; so that all the work and money were thrown away. It should have been done about the time of the first rain in October or November, of course.

Seed may be obtained these days from reliable dealers, in mixtures for shady spots or dry spots; or in color schemes of blues and purples, or of yellows and oranges, or in all the hues of the rainbow.

Even in the cultivated garden, there is no more attractive ground cover for bulb beds than our own "Baby Blue Eyes" so much used for that purpose in European Countries.

Beside those mentioned, some wildings particularly desirable and responsive for sowings are the annual Lupines of many types, the blue Gillias, Cream Cups, Godecias; and, for joyous fragrance, the little

white Forget-me-nots, the "Popcorn" of the children, or "Nivetos" ("Little Snows") of the Mexicans; and for shade, the blue and lavender Collinsias or "Innocence."

The responsive native bulbs are many; and even the East is finding them, like the annuals, a delight. There are Brodiaea of many sorts, blooming from February to July, Calochortus or "Mariposa Tulips" of myriad forms and colorings, Fritillarias, blue Camassias and Trilliums, white or rose, for shade; golden Bloomerias for hot spots; gorgeous red and yellow Humboldt Lilies, for cool, damp places; in such they will respond in almost any State in the Union; also majestic Lilliums Pardalinum, which have sent up stalks of scores of gorgeous bloom nine to ten feet tall in my own little garden.

Both of these lilies are delightful with our giant Woodwardia ferns, so easily naturalized. In like conditions will thrive the exquisite native orange-scarlet Columbine and the fern-like Meadow Rue.

On the other hand, for open spaces, there are the Perennial Mimulus, or Sticky Monkey Flower, of buff or orange, and Lupines of pink or lavender, for Spring; perennial Cardinal Delphiniums for Summer, scarlet Zauschnerias (better nicknamed "Humming Bird's Trumpets") for Fall. My planting of these latter, on a bank at Santa Barbara more than trebled in extent in three years. They will thrive in the East, also, with protection.

When we come to the shrubs, the field of choice is broad; yet a few real beauties are so much more happy and responsive than the rest that it is better to confine oneself to those.

Most obliging of all is the Native "Holly" (Photinia Arbutifolia); for it will thrive in sun or shade; reasonable drought or reasonable dampness; will perform as tree or shrub, as one prefers; its pretty white summer flowers are a boon to the honey bees after their main harvest has gone; its holly-red berries come just when one wants them for the holidays. It is indeed a "good sport."

Second honors are due to the Ceanothus or Mountain Lilac. For speed of growth and beauty of coloring, especially of the truly blue varieties, it indeed excels; but wet feet it will not tolerate. The same is true of the gorgeous gold-flowered Fremontia, or "Slippery Elm." For bright evergreen foliage the Catalina Cherry and the California Cherry are unex-



Wild garden along Gold Creek, at "Paradise", the 1300 acre mountain estate of Mr. Cecil B. DeMille, in the Sierra Madre Range. The trees are native Black Alders. Charles Gibbs Adams, Landscape Architect.

celled; so are several varieties of Rhus. Of one Rhus, the "Lemonade Perry," more later, if there is time.

For making hot dry slopes more colorful, the great ivory-shaded inflorescence of the Yuccas and the yellow of the Tree Poppies (Dendromecon) are priceless. In three or four years a half-acre patch of



Wild Flower Garden at "W. K. Kellogg's Arabian Horse Ranch" (however it may hurt the ear, that is the official name. For more than a hundred years, it has been "Rancho San Jose") on the Lomas de San Jose, near Pomona. Nothing was there—not even any of the hundred tons of rock that were brought in—except a group of Sycamores Four Hundred Years old. Charles Gibbs Adams, Landscape Architect.

Tree Poppies we planted on the De Mille estate spread to three or four acres of golden bloom.

For shaded places, there are the pink-flowered Spice Currant, the garnet-colored "Fuchsia-Flowered Gooseberry," and the bronze-leafed, blue-berried Mahonia, or "Oregon Grape."

One shrub, more truly a tree, and one of the finest garden plants that California has given to the world is the Bay or Laurel (Unbellularia), prized for the perfume and the flavoring properties of its leaves, as well as their lustrous beauty. Its wood, too, is of great value for cabinet work.

It almost never pays to try to move any of these shrubs in from the wild in any size; they should be lifted only as little seedlings; or bought large from a dealer who has raised them from such.

In all these classes, we have but hinted at the variety possible of use; the time has gone to the most desirable only.

The most interesting side of many of the plants we have mentioned, (and many more not easily naturalized, but worthy of our thought now, from the viewpoint of conservation), is their usefulness, their very great usefulness, to mankind.

For instance, large quantities of the bark of our native Rhamnus or "Wild Coffee," are shipped to the East and to Europe, being that valuable drug Cascara Sagrada, so much used as a laxative and a rheumatism remedy. Again, the basis of almost every successful cure for Poison Oak and Poison Ivy is that pretty yellow flower of our fields, the Grindelia. Most all of the Hoarhound used in medicine and in flavoring is from our humble gray weed. The belladonna so much used in eye medicines is but the juice of the "Deadly Nightshade."

The "Deadly Nightshade" is merely bluffing about its wickedness, by the way, like some persons we know; as a small boy I used to "show off" by eating its berries before horrified little girls; and a bit of dizziness was the nearest it brought me to death.

To this day the Indians and Mexicans of California scorn the drugs of stores, and rely upon her rich plant resources for their remedies.

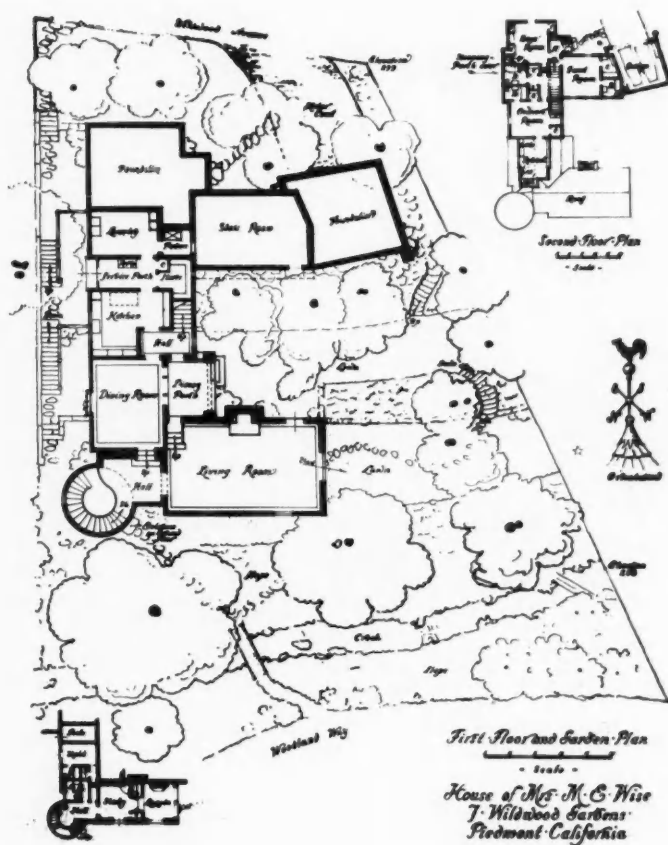
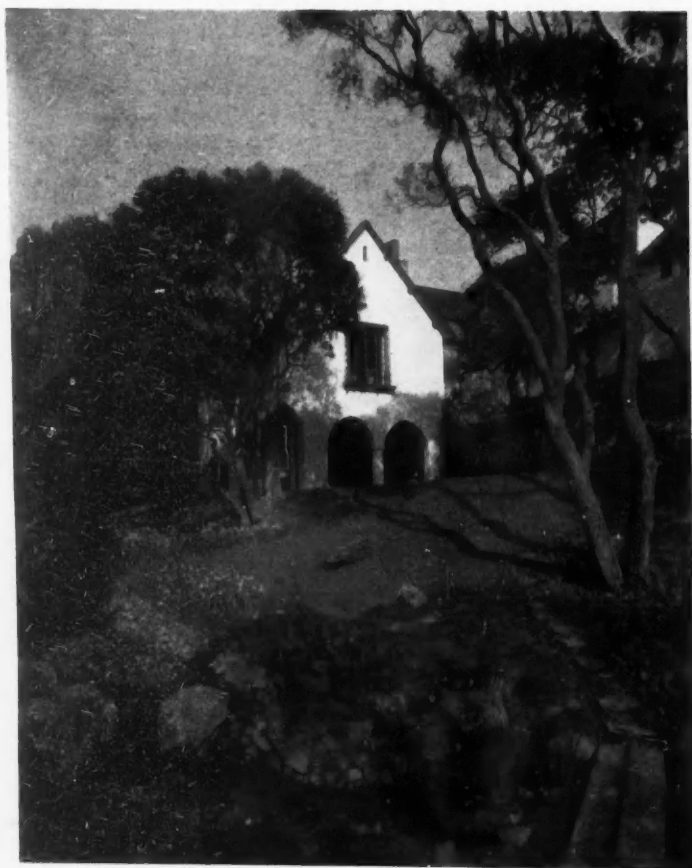
There is considerable export of the fibre of the Cleistoyucca or Joshua Tree for surgical splints, as well as for use as protectors of tree trunks against the rodents.

(Continued on Page 62)

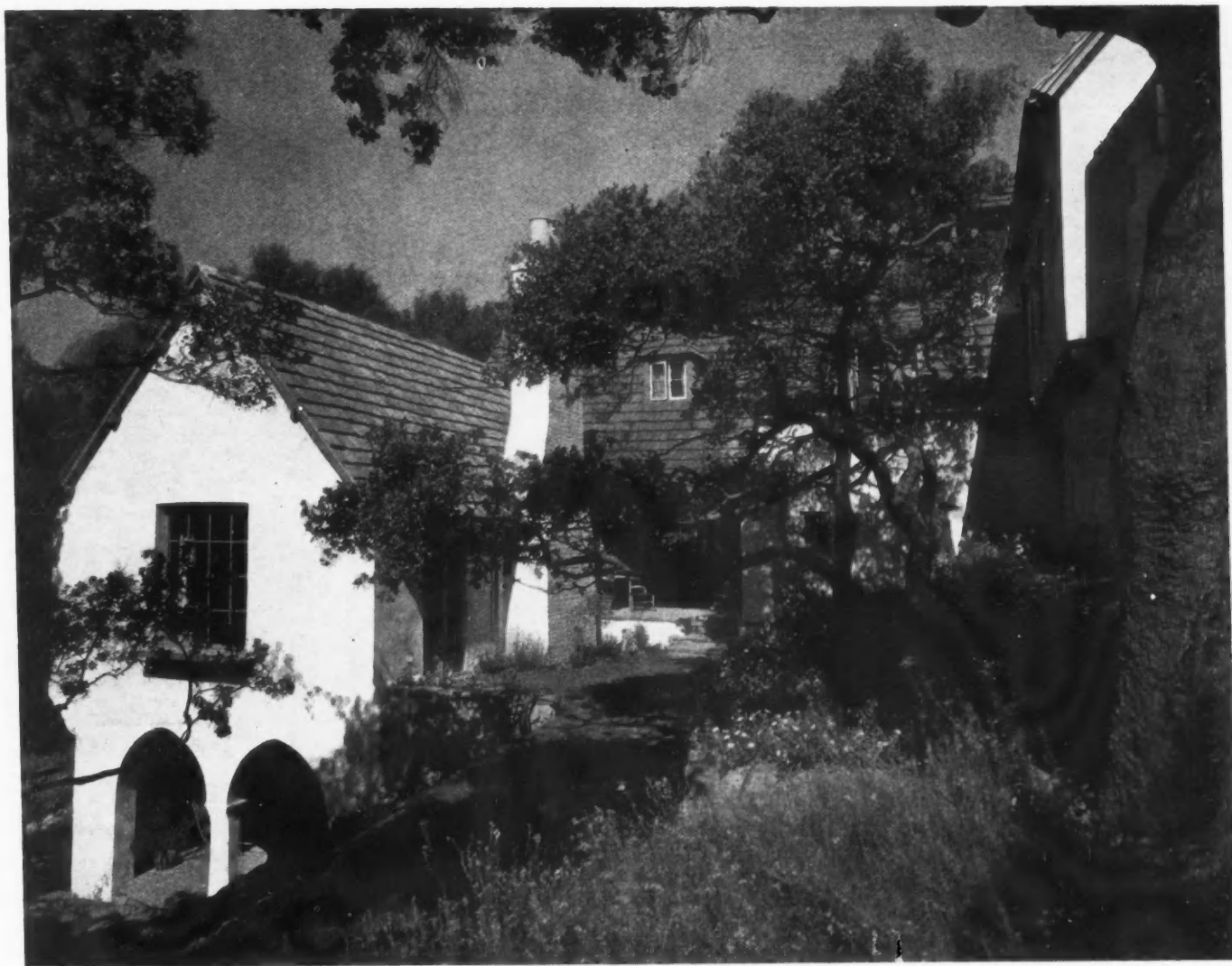




RESIDENCE OF MRS. M. E. WISE, PIEDMONT  
Leslie Lippiatt, Architect







Photographs by Waters and Hainlin

*An irregular, steep hillside dotted with gnarled, twisted liveoaks, presented an unusual problem and opportunity to Leslie H. Lippiatt, architect, for the Piedmont home of Mrs. M. E. Wise. To add to its picturesque possibilities, a small creek meandered across the lower edge of the property. The solution clearly indicated an informal, picturesque treatment, expressed in simple terms to conform with its natural setting. Ornamental detail, conventional formality, would have been equally out of place.*



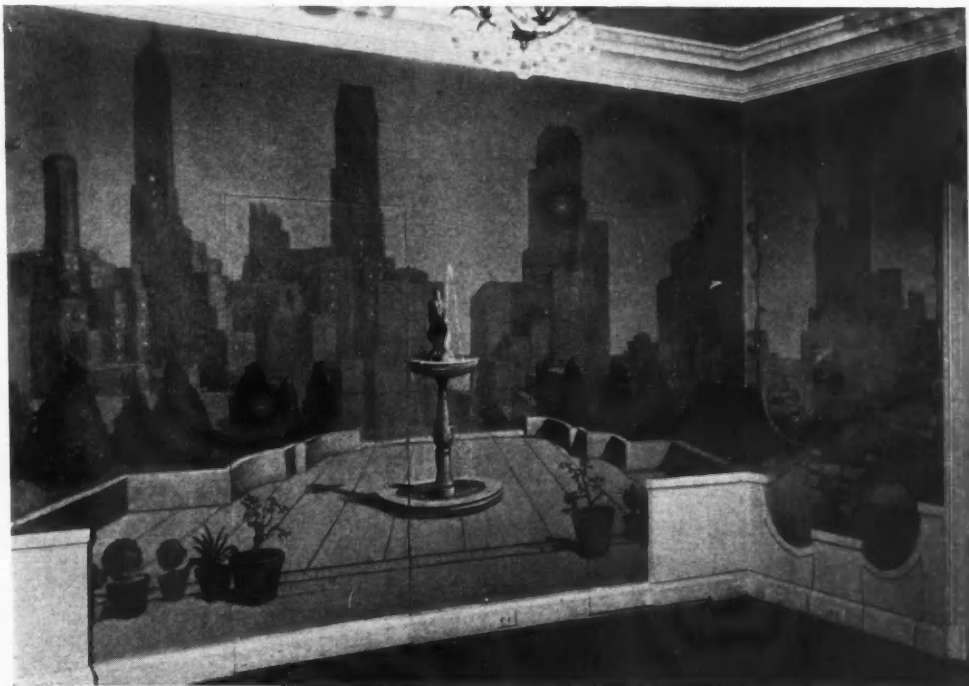
*The plan tells the story. To the upper road open garage and entrance hall, which consists of a stairway leading down, with landings at different levels. About the middle of the house, the hill is leveled off to form a patio-like terrace, a delightful, sheltered, sunny spot, accessible from house or hill, above or below. The combination of white stuccoed walls with thick reveals, roof of heavy, weathered brown shakes, plank shutters, with the embracing green of tree and grass, is extremely satisfying. A clay model was made from the plans and proved very useful in studying relations of masses to contours.*



*Looking down from the entrance hall to the porch; where the terrace, cut into the hill, becomes part of the house.*

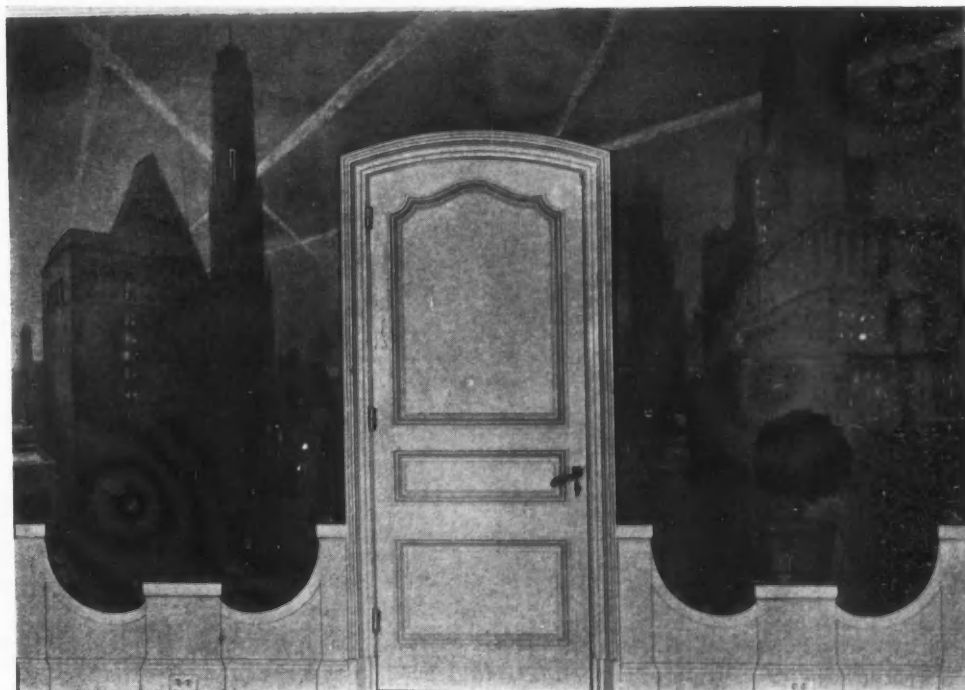
*Both in the finish of construction and in the furnishing, the interior of Mrs. M. E. Wise's Piedmont home follow the spirit of its exterior—an adaptation of the Normandy peasant farm house to the Californian way of living, and to its natural site. Simple and sturdy, there is no affectation, nor is there incongruity. Leslie H. Lippiatt, Architect.*





*Ernest Peixotto, Official Artist, A.E.F. 1918, whose notable murals, *Le Morte d'Arthur* in the Library of Cleveland, Ohio, and others in Paris, New York and California grace beautiful rooms as his illustrations grace fine books, was born in San Francisco October 15, 1869, and is one of California's proudest toasts in the field of Art.*

*New York's skyline is the theme of Ernest Peixotto's mural decorations for the foyer of the modern apartment of Mr. and Mrs. Kenneth B. Van Riper at 1060 Fifth Avenue, New York. Subtly the architect, William Lawrence Bottomley and the daring artist have merged the painting and the woodwork to make an illusion of afternoon, dusk and evening out of doors.*



## ERNEST PEIXOTTO'S UNIQUE MURALS

By ANNE LEE

ERNEST PEIXOTTO'S most recent mural decoration is not only a decided departure from the French influence apparent in much of the artist's work, but a departure, as well, from the usual trend of mural paintings. It is unique in conception and in adaptation.

A study of New York skylines is the theme of the canvas which covers the entire wall surface of the foyer in Mr. and Mrs. Kenneth B. Van Riper's new apartment at 1060 Fifth Avenue. Conceived as a panoramic view supposedly seen from a roof garden, the illusion of the decora-

tion is enhanced by the parapet-effect of the woodwork designed by the architect, William Lawrence Bottomley. On three sides, the effect of a parapet is carried out in wood, whereas on the fourth the parapet appears in the decoration. Treatment of this wall carries the illusion still farther by showing a roof-terrace, ostensibly a continuation of the foyer pavement, which appears to invite the visitor. In the center of the terrace is a fountain, and beyond the parapet rise towering skyscrapers, their windows brightly illuminated, for this part of the decoration represents evening. Be-

ginning at the entrance to the foyer, the theme is carried out to depict late afternoon, dusk and evening. In order to interfere as little as possible with the decoration, two doors that appear in one wall have been treated as secret doors. The woodwork fulfills the function of a parapet by appearing to support potted plants painted in the decorations. The generous proportions of this foyer, which measures 18x22 are expanded by a decorative treatment that admits of practically no limitations, carrying the eye away off into the distance over low roof-tops and through long vistas; up



and up to the pinnacles of the sky-piercing turrets, and then down to the streets at the bottom of canyon-like chasms formed by rows of tall buildings. Ingenious cut-outs in the parapet, with insets of iron grilles, permit these glimpses into the streets.

Further to carry out the roof garden treatment of the foyer, the wood floor is to be replaced by one of marble to harmonize with the tone of the terrace in the decoration. Furniture that simulates metal and an outdoor type of lighting fixture will complete the effect.

Gray-blues and gray-greens predominate in the color scheme, with here and there touches of rose or henna, particularly in the portion devoted to late afternoon. The woodwork is painted a flat, warm gray. With this color effect, the artist achieved a delicate touch that obviated all early fears that a decoration of this type might prove to be too poster-like. The feeling of a light mist enhances the beauty of the decoration; light enough to reveal form, mass and proportion, yet heavy enough to conceal any possible jarring note, the haze lends mystery and softens the outlines. Altogether, it is a mural painting to live with.

The same luminous quality that is conspicuous in much of Mr. Peixotto's work is to be found in this decoration. Apparently the texture of the canvas is very precious to the artist. One gets the feeling of surface through his paint. When approached in this connection, Mr. Peixotto explained that he uses white lead very sparingly for the reason that the moment an artist allows white lead to get the upper-hand, his decoration becomes a thing of paint instead of a wall. For the same



*The Graf Zeppelin, appearing over Fifth Avenue just as these murals were being placed, was painted in on the 15th of October, 1928.*



*Scenes on the Bourné Estate in Ireland's Killarney Lake country form the murals painted by Ernest Peixotto for the California home of Mr. and Mrs. William B. Bourn at San Mateo.*

reason, to retain the quality of surface, he avoids over-painting.

The existence of a number of doorways complicated the artist's problem. To overcome the narrowness of one space, he ingeniously resorted to the long, diagonal lines of searchlights from two directions that cross each other's paths most effectively.

It was not Mr. Peixotto's intention to paint a scene of any certain district of New York City. The decoration is, rather, a composite study of the skyline views, and although it is possible to recognize some of the better known towers, the drawings are more suggestive than representative of specific buildings or sections of the city.

In the fore-part of the painting, that devoted to the late afternoon study, one sees several airplanes and a Zeppelin skimming through the air. An amusing anecdote related by the artist in connection therewith is worthy of repetition.

When Mr. Peixotto made his sketches for the decoration he included a Zeppelin and several airplanes, feeling that no painting of a New York skyline would be complete without some indication of aircraft. Because airplanes appear so small, the artist added a Zeppelin. However, at the time the sketch was submitted, the owners felt that inclusion of a Zeppelin was going a bit too far. Accordingly, it was omitted. Then, one day in October, while the artist was supervising the mounting of his canvas, Mrs. Van Riper excitedly called to

him to come to the drawing room windows, for the long, silvery body of the Graf Zeppelin, floating in the mist, was visible right over Fifth Avenue. Thereupon, it was de-

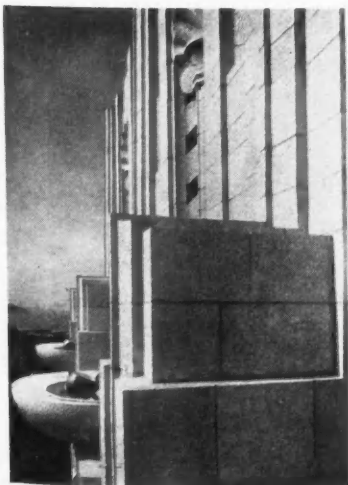
*(Continued on Page 68)*





*From a foreground typical of the old western city, the new tower rises, gleaming white, overlooking the bay and its panorama of hills.*

Photographs by Roger Sturtevant



**SAN FRANCISCO'S  
NEWEST TOWER**  
The Shell Oil Co. Building  
George W. Kelham, A. I. A.  
Architect

*Beams from 370 projectors  
bathe the entire building in  
a flood of golden light—the  
most effective night lighting  
yet devised.*







**THE UNUSUAL GARDEN**  
of Mr. and Mrs. E. R. Hawke  
at Modesto

Howard Gilkey, Landscape  
Architect

*Of English inspiration, in a modern spirit, is this mall, part paved, part grass, at one end a swimming pool, at the other, a barbecue court. This is more than a picnic place; it is an outdoor room for nights when an open fire is welcome. But it is equipped with sink, ice box, electric plate, radio plug and telephone to the house. The flue is both chimney and tower—a decorative accent, terminal of the main axis, and balancing the pavilion which houses pump machinery for the pool.*



MADE FOR SUMMER DAYS AND NIGHTS



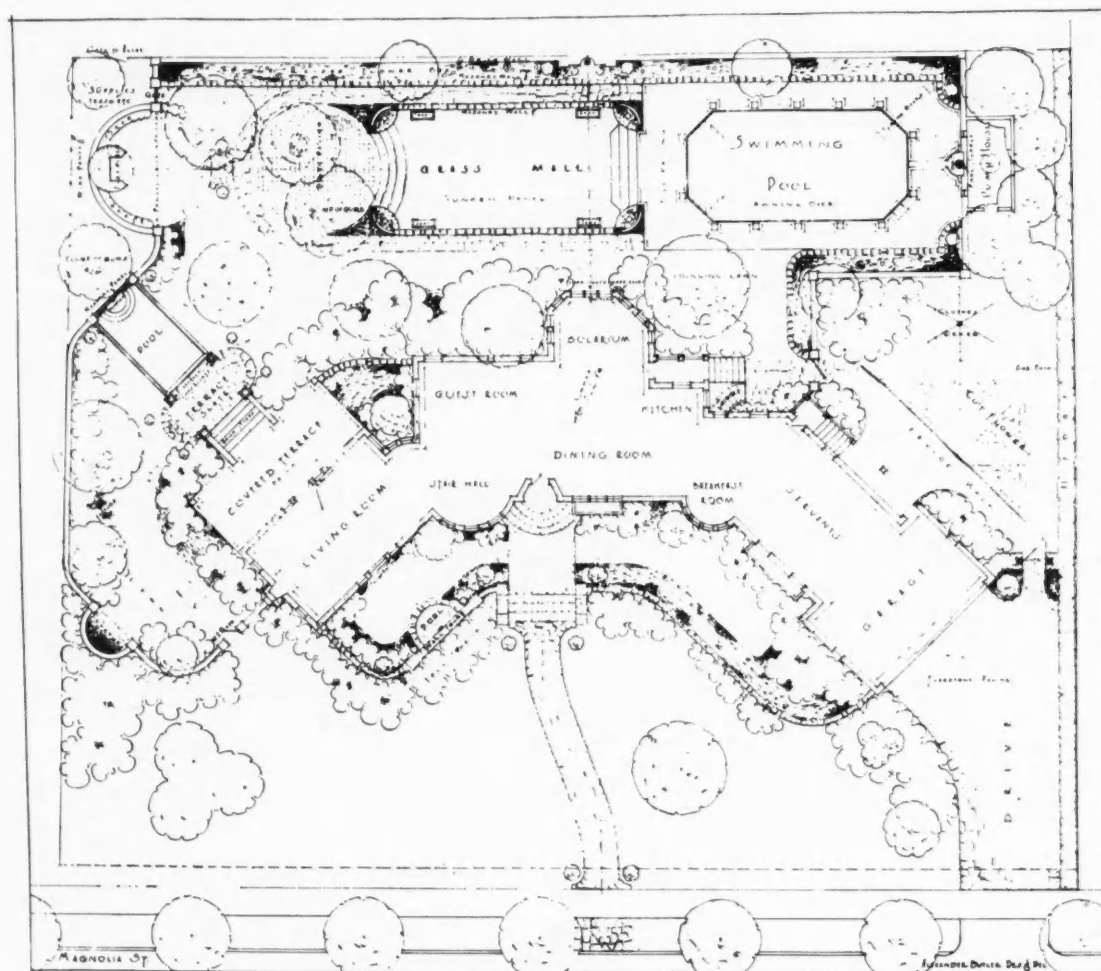
While common brick is the material used for pavilion, terrace, serpentine wall, it is relieved by the use of Sonoma stone in many places; the pool is lined with blue green tile, bordered by earth-colored tile; the flag walk is of slate, gray and green, with a minimum use of small red pieces. The planting is restrained, and effective; accenting spots of foliage, wall borders of seasonal bloom, olive trees bending over the serpentine wall. At night the whole garden is flooded with soft, white light, the pool with sea green Neon light, recesses with a hidden apricot glow. C. C. Dakin, Architect.



A GARDEN FOR VARIED ENJOYMENTS



*The garden of Mr. and Mrs. E. R. Hawke, in Modesto, was designed both for itself and to be complementary to the family life; for instance, this pool with its Cedar-of-Lebanon background, its floral wall and mossy carpet, is an extension of the main living room; another terrace and pool lies on the opposite side. So one can follow or flee from the sunshine. Howard Gilkey, Landscape architect.*



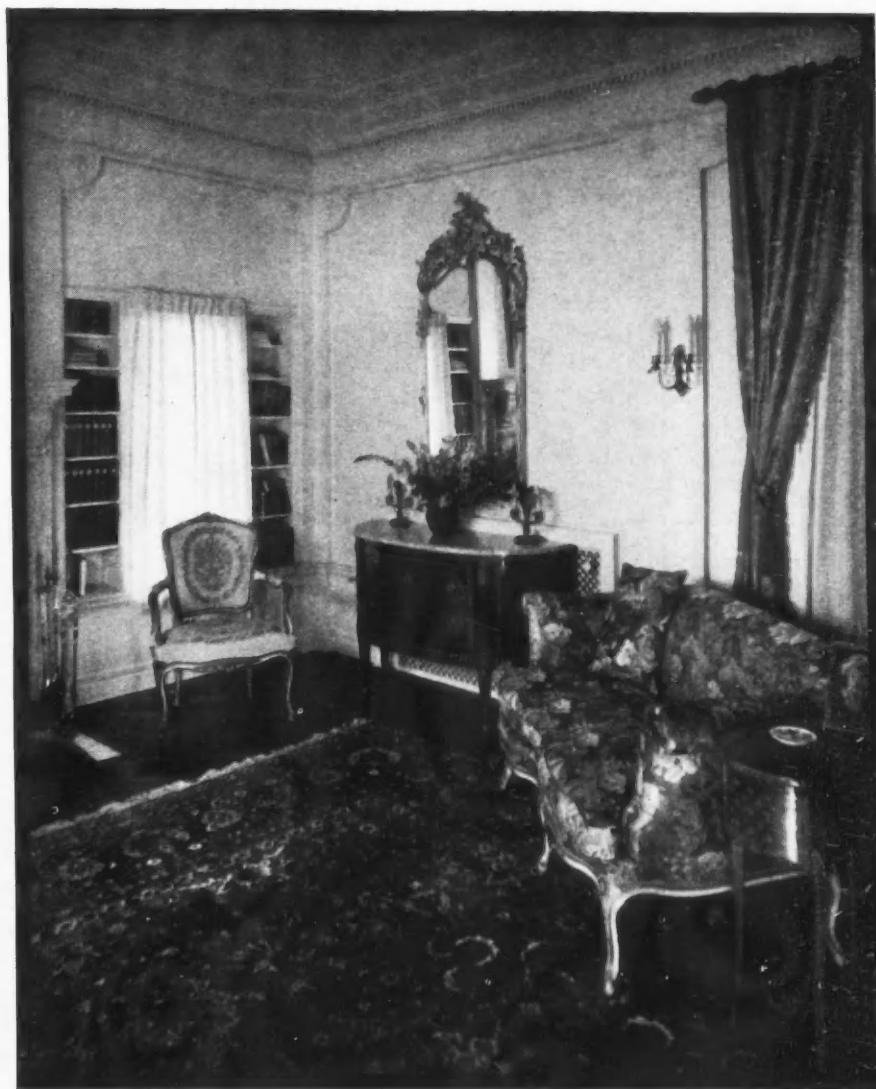
THIS GARDEN IS TO BE LIVED IN

# THE COLORFUL INTERIOR OF MR. and MRS. E. R. HAWKE'S MODESTO RESIDENCE

Penn Furniture Shops, Inc.  
Decorators



*Color—rich, but subtle; warm, but restrained; is evident even in these black and white reproductions. In the living room, against walls of beige with dull pink overglaze, and the parquetry floor with its Oriental rug in wonderful shades of old reds and blues, the red silk domask or crewel-work wool tapestries, the Chinese lacquer cabinet done in black with raised gold design washed with color, the walnut and ebony, all blend in mellow richness. The two hall mirrors, with attached consoles, are hand carved, gold-leafed, have Watteau painted panels.*



Photographs by Roger Sturtevant







*From the main reception hall in Mr. and Mrs. E. R. Hawke's residence in Modesto, a winding stair leads to a large and uniquely decorated amusement room, or social hall; it is treated in Chinese style, with murals, covering all the walls. Against a silver background are birds of gorgeous plumage, fanciful foliage, water scenes—all done in a modernistic, posteresque technique.*



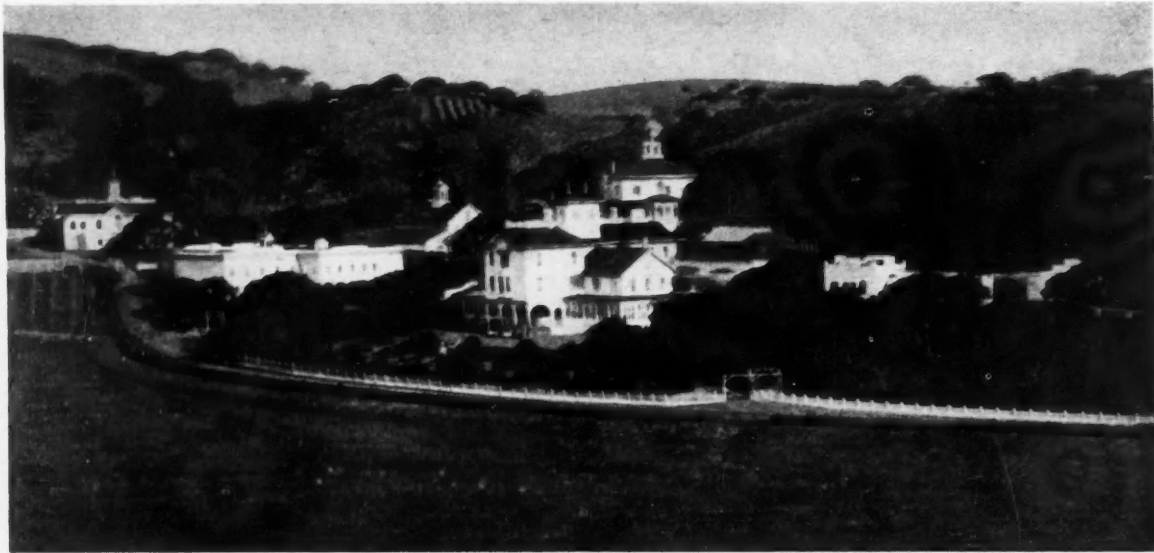
*The stick reed furniture is finished in black, trimmed in red; it is upholstered in black and red linen of Chinese design. Flooring is of black marbled linoleum, highly polished. Chinese pottery, stands, cushions, lanterns, line the walls. A vivid, exotic room, well suited to be the background for modern social functions.*



Mrs. Hawke's boudoir shows the Louis Quinze influence; brocade and taffeta in apricot and ivory, with touches of green; a Chinoiserie panel, with background of gold; walnut, tulip wood, cocobola; a mauve carpet, apricot walls. The dining room carries the old El Dorado scenic paper; white woodwork, with faintly colored glaze; black and green marble mantel; "Duncan Phyfe" table, "Hepplewhite" chairs, green velvet covers, gold color carpet, crystal chandelier, all quite harmonious. A piquant breakfast nook is in red, gold and black.







## THE RALSTON MANSION AT BELMONT

By ZOE A. BATTU

SO LONG as it shall stand will this house be known as the Ralston Mansion. William Ralston, its builder, was so completely the embodiment of certain of San Francisco's early traditions that his Belmont estate, throughout its life, will stand as a symbol of the man and the period in which he lived. That the house and its grounds will remain intact for many more years is altogether likely. They are now the property of the Notre Dame Order, which cherishes them for their history and the house for its prodigal, old fashioned spaciousness.

As near as can be determined, the Ralston House was built in the late 1850s or the very early '60s. Ralston, at the time, was about thirty-four years of age and the junior member of the banking house of Fretz &

Ralston. He had been in San Francisco scarcely eight years but his reputation as a shrewd, resourceful, daring financier was well established. When he announced that he was about to build a mansion and estate at Belmont, all of San Francisco stood by to witness a miracle materialize before its eyes. The banker Ralston did nothing by halves.

There now appears to exist no record as to who the architect of the house was. But a memory survives that he was the father of the celebrated painter, Charles Rollo Peters, and that previous to planning the structure he was sent to France by Ralston to study that nation's domestic architecture. This possibility presumably accounts for the fact that, innumerable writers and historians designate the house as French. Its exterior shows similarity to domestic architectural styles of that nation.

The interior and lower floor, however, bear traces that, directly or indirectly the architect was influenced by the French school of the period of Louis XVI; and that he strove to produce what he conceived to be a worthy recreation of this style of simplified elegance, which contrasted sharply to the ornate periods of the Louis immediately preceding it. The French influence is evident in the entrance hall, ball room, dining and music rooms, generous in size and so grouped and opening into each other as to obtain great vistas. The full length mirrors of the entrance hall, evidently made to order to fit their allotted wall spaces, are plainly of French inspiration, as were the original chandeliers, large, intricately fashioned and of crystal.

The choice of this model by this architect of uncertain identity indicates an appreciation of the dignity and value of simplicity, and this was very remarkable, in-

deed, for at the time, the flamboyant and ornate were almost universal to America. What he wrought has merit in other directions. The chambers are generally well proportioned. The parquet floors are of beautifully grained woods, beautifully matched and laid. The archways, ceiling panels and woodwork have, on the whole, good proportions and balance and are well related to each other. But the several rooms lack the coordination and interrelation, necessary to create a coherent composition in a plan of large connecting chambers and vistas. The work lacks the suave sophistication of its source and finally fails in the more important point of achieving a well defined integrity and conviction of its own.

In furnishings, Ralston spared no expense.  
(Continued on Page 64)



*French mirrors reflect treasures of art from Europe, China, Japan; more like a museum than a private home.*



*A reflection of the entrance hall; taken in 1872, three years before Ralston's death.*

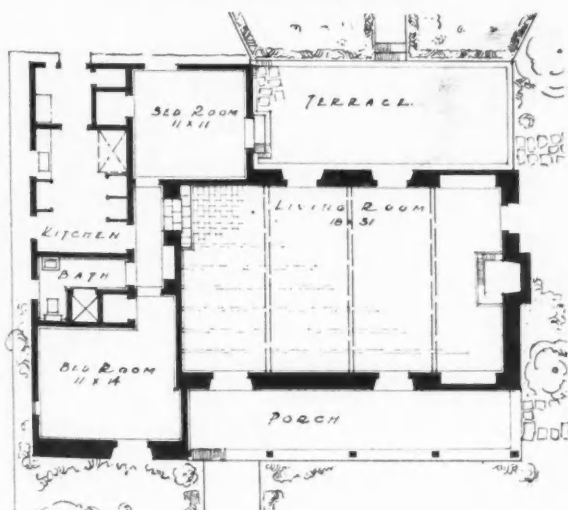


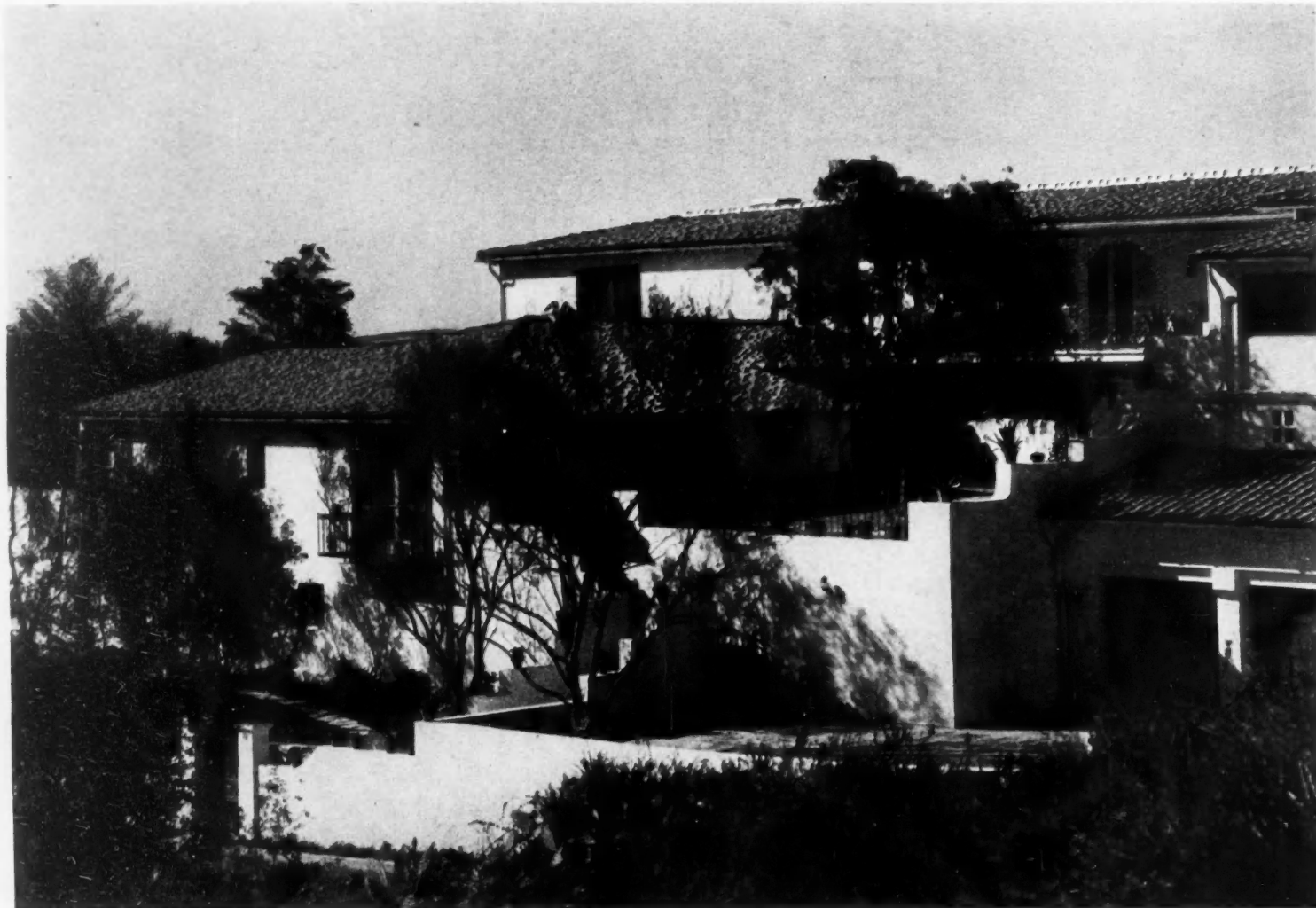


# RESIDENCE OF MR. W. S. McCAY, PASADENA

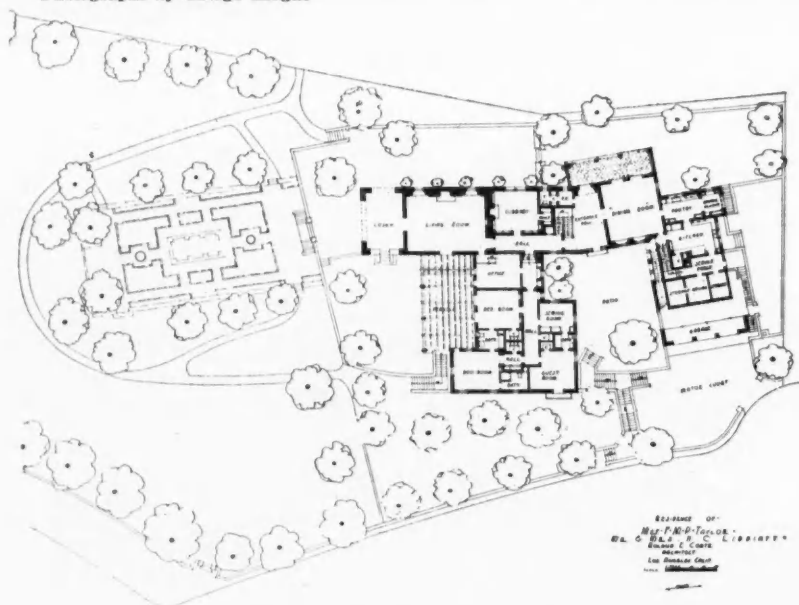
William McCay, Architect

*A little house which preserves the fresh and vital naiveté of its Mexican hacienda prototype. The problem of living is reduced to the simplest equation. Porch and terrace are out-door rooms. Brick floor, white walls of plaster and ceiling of wood—this cool, restful treatment is clearly indicated for a warm Southern climate.*





Photographs by George Haight

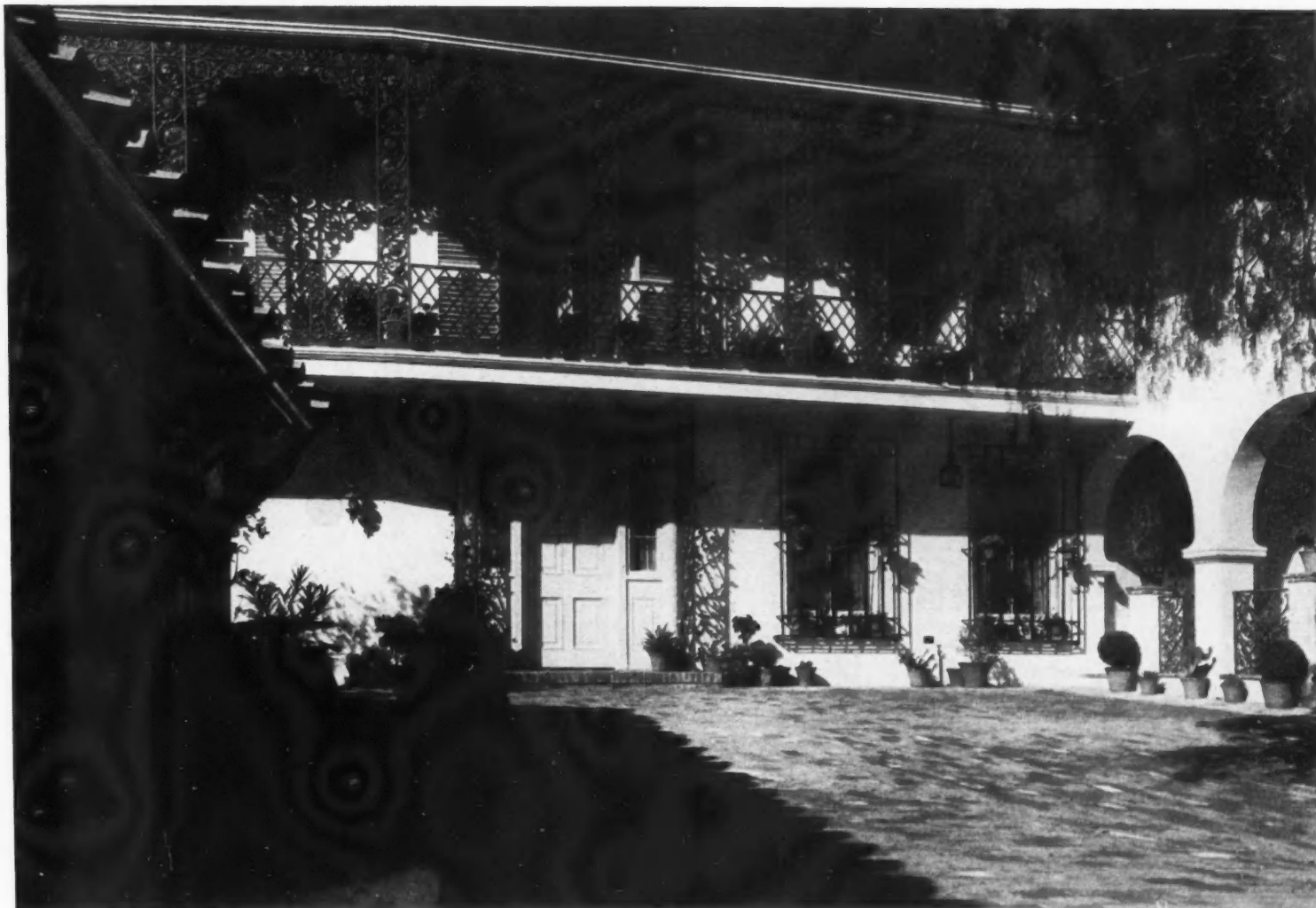


SECOND FLOOR PLAN

**RESIDENCE OF  
MRS. F. M. P. TAYLOR and  
MR. and MRS. H. C. LIPPIATT,  
LOS ANGELES**

**Roland E. Coate, Architect**

*With a fairly large house, the problem of adjusting a plan to the contours of a hill would not appear to be so difficult; but to preserve a unity of mass, a general architectural harmony, is not always accomplished. In this case, the different elements of walls, stairs, terraces, balconies, roofs, have been effectively amalgamated. This house received honor award from Southern California Chapter, American Institute of Architects, 1929.*



*The upper terrace of the house for Mrs. Taylor and Mr. and Mrs. Lippiatt, in Los Angeles, forms the main entrance court; but is so high above the street that it has the privacy essential for its use as a patio, added to which is the unusual advantage of an extended view.*



*The upper or hill side of the house affords opportunity for porches, pergoles, terraced lawns, gardens, galleries; latitude for a variety of functions for every hour of the day, every condition of weather. Roland E. Coate, A.I.A., architect; A. E. Hanson, Landscape architect.*







## THE VILLAGE OF RANCHO SANTA FE

*Four Pictures of a California Country Center*

*Where even the Village Oil Station*

*Is a Subtle Source of Joy*

By M. URMY SEARES

CALIFORNIA is, fundamentally, an agricultural and horticultural state. In telling the educated world about California's products and attractions, the Encyclopedia Britannica says, "The essential character of California's economic life has been determined by the successive predominance of grass, gold, grain and fruits."

The Pastoral Period, introduced by the Franciscan monks, culminated in "the splendid idle forties." The gold rush followed and increased the population of the state three hundred and ten and three-tenths per cent during the decade, 1850 to 1860. Wheat, on the great ranchos, was long California's greatest crop; and San Francisco in 1904, shipped four-fifths of America's exported barley. "Truck gardening for export, especially in the north is an assured industry," says the greatest of California's boosters, the Britannica—merely because it tells the truth about the whole state, its climate and its products—and thus makes our boosting unnecessary.

"Horticulture is now the principal industry," continues our free informant, writing in 1910. "Irrigation has shown that with water, veritable deserts may be made to bloom with immense wealth of semi-tropical fruits; and irrigation, in the tropical area along the Colorado River, has made it a true humid-tropical region growing true tropical fruits". . . . "The supremacy of the state is established in the growth of oranges, lemons, citrons, olives, figs, almonds, Persian (or English) walnuts, plums and prunes, grapes and raisins, nectarines, apricots and pomegranates: it also leads in pears and peaches, but here its primacy is not so assured. (Ed. note—The best are grown in the Sierra Nevada region). Southern California by no means monopolizes the warm zone fruits. Or-

anges, lemons and walnuts come chiefly from that section, but citrus fruits grow splendidly in the Sierra foothills of the Sacramento Valley; and, indeed, ripen earlier there than in the southern district. Almonds, as well as peaches, pears, plums, cherries, and apricots, and small fruits, come mainly from the north. Olives thrive as far north as the head of the Great Valley, growing in all valleys and foothills up to 2000 feet." Now, since we know that the world of educated people read the Encyclopedia when they wish to learn anything, we must realize that nothing we can say will add to California's fame as the truth is more boostful than fiction, and the truth is well known. All the world

knows about California now both as a horticultural state and as a pleasant country with an equable climate. The hotels and the railroads are securing more and more tourists through the routine and bureaus of their own business. Thousands are coming every year and when they come, are reading the magazines, touring the state, and giving personal investigation to the merits of each community which by its outward and visible signs of grace attracts.

All that the promoters, who have done so much to make the wilderness inhabitable, can do now is to prepare for more residents and give this vast population the benefit of all the knowledge gained by decades of  
(Continued on page 66)

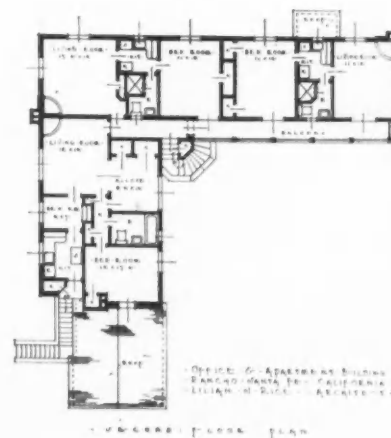


**Group of Residences  
in Civic Center  
Rancho Santa Fe  
California**

**Lilian J. Rice, Architect**



*Houses and shops, offices and apartments, public and private buildings, are grouped throughout the little new town of Rancho Santa Fe in a way that may seem haphazard, but which in reality has been carefully planned. Some streets are straight, some curved; open spaces, parks, are provided; and there is a general harmony in the architectural treatment, the kind and use of materials, the color and shape and size, which affects the unconscious visitor like the themes and harmonies of a symphony, with the hidden vision of the composer directing an essential unity.*



**Office and Apartment  
Building  
Rancho Santa Fe  
California**

**Lilian J. Rice, Architect**





*The popular knotty pine paneling makes a happy frame for a book room; its soft leaf brown is echoed in the handtuffed Chinese rug, camel color with blue figures. The desk was specially designed and decorated in Chinese lacquer. A splendid old Beauvais tapestry is admirable in scale and spirit for the stair hall, whose noble proportions are suggested below; old Italian chest, decorated door, wood paneled ceiling, colored, gilded, antiqued—all are in keeping.*



**RESIDENCE OF  
MR. and MRS.  
C. H. McKELLIPS,  
ALTA CANADA**

**Welby Hudson  
Architect**

**John B. Holtzclaw Co.,  
Interior Decorator**



*An old Chinese lacquer cabinet, in red and gold lacquer, was the keynote for this brilliant breakfast room; touches of black and green emphasize the color scheme, against walls laid in silver leaf and glazed.*





One of the bedrooms in Mr. and Mrs. McKellips' house has been decorated in the contemporary style with background of peach color and silver, carpet of black and lavender, fabric in two shades of cool green. Furniture is of curly maple trimmed with ebony and silver. A color ensemble that is cool but by no means dull.



The owner's dressing room is fitted with a built-in cabinet dressing table finished, like the wood paneled walls, in old ivory with Frenchy decorations in pastel shades. A canopy is of oyster-gray taffeta, trimmed with touches green and orange. John B. Holtzclaw Company, Decorators



PAINTINGS BY  
ALBERT HERTER, N. A.

*At the Gare de l'Est had been unveiled the large panel presented to France by the artist Albert Herter, as a memorial to his son Everit, who volunteered in the first days of the war, served all through it, to fall in June, 1918, at Belleau Wood. At the ceremony of the unveiling a large crowd listened to speeches by Mr. Herrick, Messieurs Renaudin and de Monzie, and to the Marseillaise by the band of the Fifth regiment—and saw Marechal Joffre decorate Mr. Herter with the cross of a Chevalier of the Legion of Honor. From the entrance of the great hall, the picture strikes one, set high at the further end. It is of those first soldiers who leave and their people who say goodbye. The long horizontal line of the train, cut by the verticals of the cars, gives a dignified stability to the upper part of the composition, in contrast with the variously moving figures below.*

This extract, from an article by Grizel Eastwick accompanied a photograph of the mural supplied to California Southland by Mr. Bernhard Hoffmann, in February 1927.

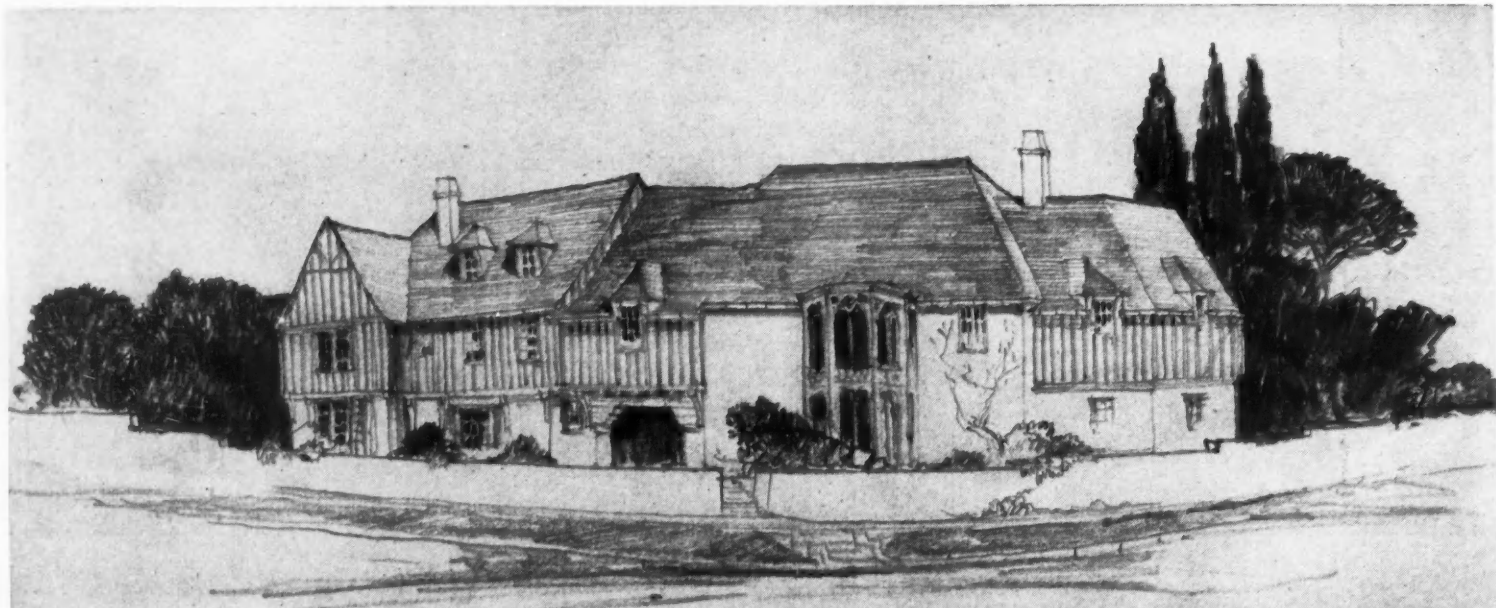


Many portraits such as these of his two sons and a self portrait are said to be found in the great Paris mural. Mr. David Imboden, whose portrait (right) is to be seen in New York's Metropolitan Museum, has recently assisted Mr. Herter with the important additions to murals in the Los Angeles Public Library.

A painter of Youth and Beauty, Albert Herter has preserved for us, in these typical portraits, the noblest examples of American character and breeding. No legend or caption can be written which will add to the glorious record of his work they themselves present. Through his public murals, his influence in the field of decorative color and stage settings and in his dramatic work, Albert Herter takes a high and leading position in the Art world of today.

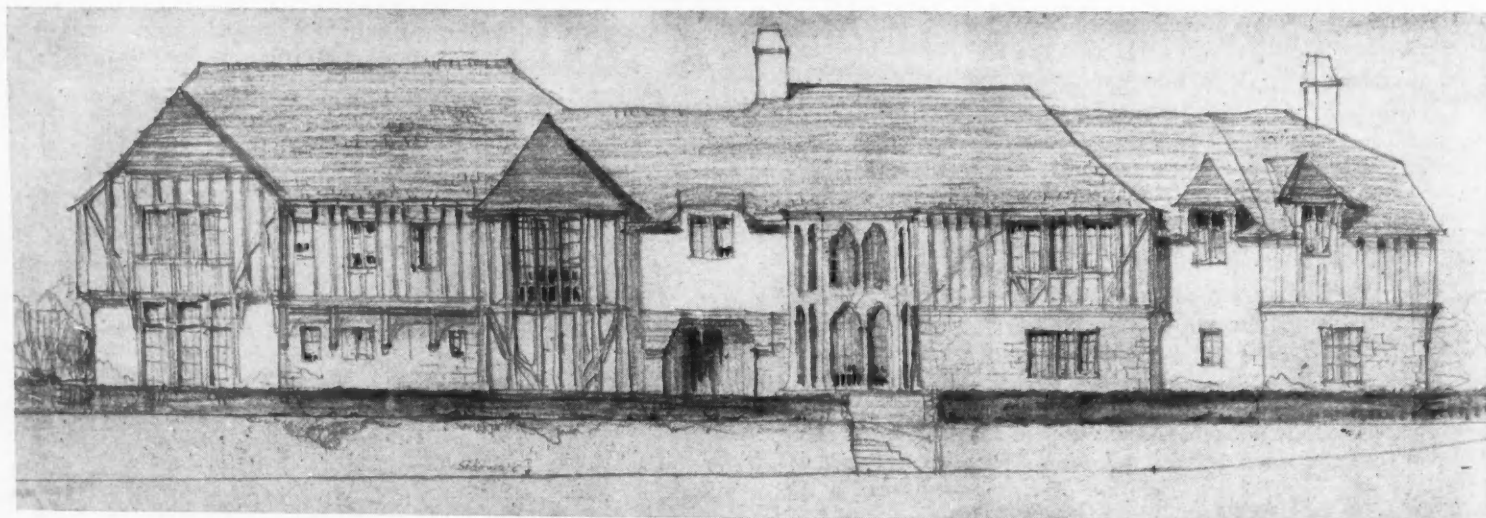
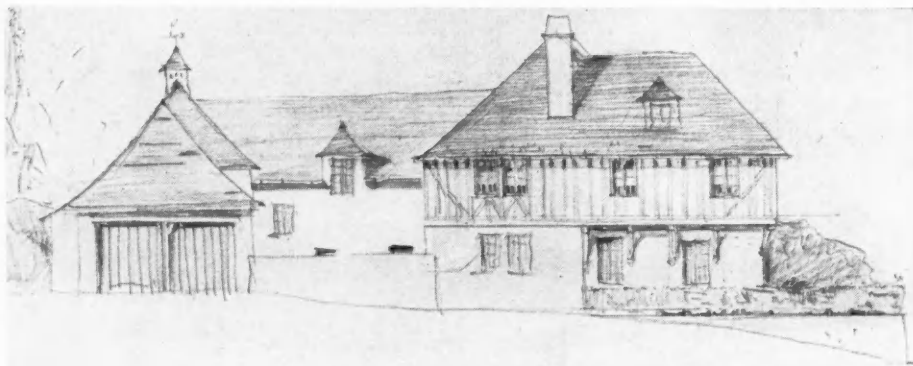
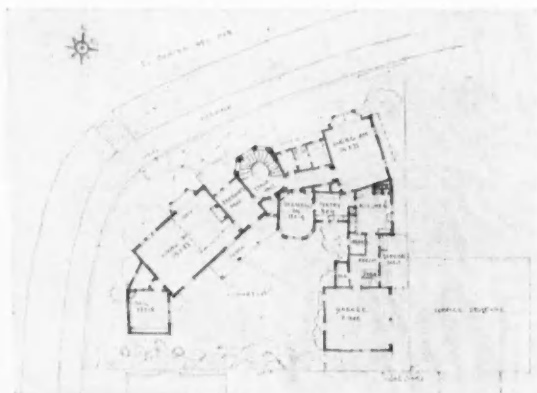






### PRELIMINARY SKETCHES FOR A HILLSBOROUGH HOUSE

*Clarence A. Tantau, A.I.A., is noted not only for his brilliance in design and construction, but for his spirited draftsmanship. The drawings here reproduced, perspective, elevations, main floor plan, are quick pencil studies in groupings of mass; they show a sure personal technique, as well as command of picturesque proportion and detail.*



## THE RESIDENCE OF MR. DONALD R. WILKINSON, ARCHITECT

*This house was given the Southern California Chapter American Institute of Architects' honor award for the small house class in 1927.*

**I**N DESIGNING this little home, it was recognized that every influence of climate, natural setting and local tradition made it seem desirable to follow the prevalent Spanish or Italian style. The main characteristics of these styles, however, seemed unsuited to this problem, for here we had no opportunity for a picturesque composition of masses, expansive wall areas, boldness of scale and breadth of scheme, no opportunity to be seen at a distance. The structure, of necessity, must be a wooden frame, the scale small, and, after all, the people who should live in it were of English background—not Latins.

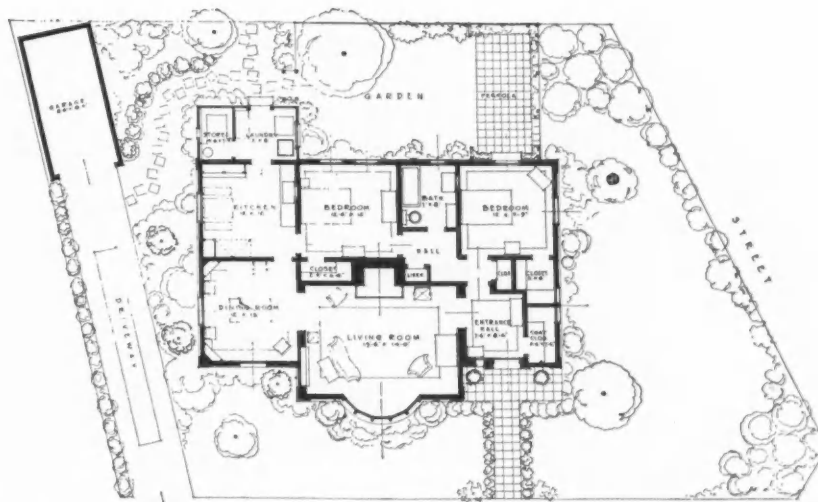
Nevertheless, it was desired to do something that would seem to fit into its California setting. The frame being wood, it seemed most logical to use a wooden exterior—this, combined with the early American background of the owners, immediately suggested a Colonial house. In looking over the old buildings of early California, it was recognized that particularly in the Monterey district many of the old houses actually had quite a Colonial flavor, with many examples of the use of wood. So an attempt was made to weave the two together, resulting in low lines and broad

proportions, which give a pleasant feeling of repose. In detailing the wooden moldings, the delicacy of the Colonial work was avoided, a feeling of sturdiness being desired, with at the same time a certain sense of refinement, characteristic and logical to wood as a material.

The exterior walls are covered with 10-inch channel boarding, excepting the living room gable, on which flush jointed boarding was used to give contrast.

The property being small (66x98) and on the corner, it was necessary to give a large portion to the front yard. The need of an out-door area was filled by means of a pergola covered with palm leaves and shut off from the street by lattice work, with vines and a mass of shrubbery. Another interesting feature of the plan is the possibility of answering the front door from the kitchen without going through the dining room or living room. Also the access to the bedrooms and back of the house from the entrance hall, with-

out going into the living room, is often very desirable and is here made possible.







*Mining on the Stanislaus. This and other quaint illustrations taken from old books have been reprinted in "A Quaker Forty-Niner", to which the publishers have given a most pleasing format. Courtesy of University of Pennsylvania Press.*

## BOOKS OF SPECIAL INTEREST

### *A War Novel That Should Not Be Missed*

By LOUISE MORGRAGE

#### *Bygone Days*

John Bach McMaster points out in his introduction to "A Quaker Forty-Niner" (University of Pennsylvania Press), that such records as this have inestimable historical value. Written in 1890 by Charles Edward Pancoast, a staid elderly Philadelphian, and now published for the first time, these memoirs refer to a strenuous period in the writer's youth from 1840 to 1855. Mr. Pancoast's early training made his own conduct some what prim and proper, but other people with whom he came in contact were not thus restrained. Hence in his tale of dispensing drugs in various communities of the rural south and frontier west, of piloting steamboats up and down the big rivers, and later of careering about California's boom towns and mining camps, he mentions frequently grievous instances of human rascality. However, California was the spot where he found at last one honest man, Myron Angel, his partner on a ranch in the Sacramento Valley. The story throughout has a quaint air of demure serenity, and enough force to hold the reader's attention with its admirable descriptions of another day and age.

#### *How Detectives Detect*

H. Ashton-Wolfe, former pupil and assistant of Dr. Bertillon of the Parisian Sureté, divulges in "The Forgotten Clue"

(Houghton Mifflin) some of the secrets of the detective's profession. These revelations will lead the devotee of the ubiquitous detective novel, to decide definitely that truth is far stranger than fiction. When Mr. Upright Citizen contemplates the sinful antics of his fellowmen, he likes exciting thrills such as are everywhere present in this explanation of the different types of crime and the numerous methods of investigation. The book however is really very serious and full of information not only on criminology, but scientific research which plays a tremendous part in the detection of criminals. Recently a statistician has announced that the annual cost of crime in this country is three billion; this enormous sum might be reduced, if any of the fraternity on reading this book, should agree with its main tenet, that crime does not pay, and so decide to quit the game for good.

#### *1900 versus 1930*

Progress has been so busy progressing the last thirty years, that most people do not know what has happened. They can easily find out by reading "Wider Horizons. The New Map of the World" (Century) by Herbert Adams Gibbons. This book contains a rapid but searching survey of the march of human accomplishment during the present century, from 1900 to 1930. In particular Dr. Gib-

bons notes the successive steps in certain lines of human endeavor, such as science, invention, industry, politics and likewise changing standards. He shows how the Great War eclipses the whole period, and in a noteworthy chapter, entitled "Trade and Investments," he indicates the fatal consequences of its economic and political illusions. His comment is brief, but invariably arresting, and the layman who cares for dissertations on current events, world progress and human achievement, will find this work not only readable but valuable for reference.

#### *Good Fun*

Europe and especially France has been laughing itself sick over "Wooden Swords," by Jacques Deval. And now that it has been ably translated, and published in this country by the Viking Press, Americans will do the same. Not only will they laugh at its cool clean crisp cutting fun, but they will admire the poise and fine intelligence which presents it. The hero of the novel tells his own story, but by grace of the author's skill he does not do it in an egotistical manner. His calling and temperament emerge gradually and in perfect taste, from the tale of his experiences in the S. O. S. in Paris during the war. Those who like laughter artistically administered, will find this book a treat.





Photographs by  
J. P. Graham



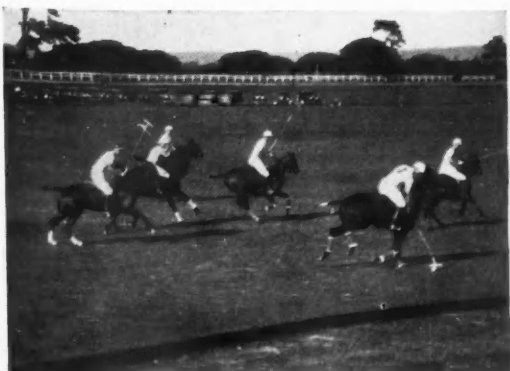
## AUTUMN COMES TO DEL MONTE

### Creating a New Interest in Sport

*As the yachts begin to move out of the picture, carrying their cups and championships, golf takes once again its place as a major sport and reigns supreme, September 1 to 7, during the California Amateur Golf Championship, held on the three courses, Pebble Beach, Cypress Point, Del Monte and Monterey Peninsular Country Club links. To add yet another fillip to the appetite for sport, steeplechase racing is to be seen for the first time in the West at Del Monte, California, during the Monterey County Fair.*

*To the left is shown the "Temptress" under sail, and below, her owner, Mr. S. F. B. Morse and Mrs. S. F. B. Morse, are entertaining Mrs. Jack Neville and Mrs. Arthur Payne on board.*

*Right: The approach to the 8th green, Pebble Beach links, Del Monte, California, one of the courses used in the California Amateur Golf Championship, September 1 to 7. Below: During the Monterey County Fair, held at Del Monte, California, October 8 to 12, polo will be an interesting feature.*





*Forman Brown and Harry Burnett bringing life to Gary Cooper, Jetta Goudal, Ramon Novarro and George Arliss.*

## YALE PUPPETEERS CREATE NEW VOGUE

*"The Highbrow and the Lowbrow and the Mezzobrow Agree That There's Nothing More Delightful Than the Art of Puppetry."*

By DOROTHEA OYER

PUPPETRY is risen. In the deft hands of two young dreamers an almost lost art has come to life. There is no more charming entertainment . . . no more spontaneous laughter to be found than in the company of those delightful miniature people, the Yale Puppets. They have found a perfect setting in the beautiful old-world Olvera Street wherein the very spirit of romance exists. The tiny theater is hung with black and its walls are covered with blackboard upon which are written the names of celebrated visitors. Among them we saw Lawrence Tibbett . . . Achmed Abdullah . . . Ramon Novarro . . .

Just outside in the tiny foyer is a display of Puppets, mostly grand Lords and

Ladies, who are at least two hundred years old. We admired the workmanship, but with the reservation that the small mummies of the present, created by Harry Burnett, are just as well executed.



*Harry Burnett teaches Ramon Navarro how to play himself as "The Pagan."*

*Harry Burnett makes Gloria Swanson register surprise and dismay.*

In the theater we face a small stage concealed by three-foot Florentine doors. We are introduced to the cast by "forman brown" in a simple and charming speech . . . the doors are swung back to reveal two gentlemen well dressed in flared coats and breeches, topped with the tiniest of white wigs. One is settling himself at the piano while the other waits patiently at his 'cello. As befits a dignitary, the violinist makes his entrance last and walks on with an air of conscious importance. He raises bow to fiddle with a gesture so human and ironic that a little burst of laughter flits over the audience. From back stage drifts a wisp of music from a concealed phonograph. The small artists carry on through a trio selection from



*The Japanese miser and beggar from the Puppeteers' play "The Lavender Elephant."*



Liszt, each keeping to his score with perfect fidelity. Witness the mannerisms . . . slyly human . . . a witty exaggeration in every motion. Solemn little musicians they are, working seriously, and with their seriousness, sending sophisticated Los Angeles into spasms of delighted laughter.

Next came a brilliant galaxy of stars. George Arliss, Jetta Goudal, Pauline Starke and Colleen Moore, accompanied by the redoubtable Aimee Semple McPherson. Each one does a turn while the others look on, sitting in characteristic attitude. Laughter spices the bit when Aimee shakes a disapproving head at Colleen, who ventures a few dancing steps. These puppets made in the likeness of the stars are quite remarkable, and have aroused considerable interest in the movie colony.

The outstanding bit of the show . . . I say outstanding because it represents the greatest advance in puppet performance . . . is a modern version of Robinson Crusoe's exploits, titled "My Man Friday." Ten shapely dark maidens, smartly costumed, dance in the best modern style and with perfect rhythm and unison.

There is a clever satire on Jonah's experience with the whale, which if we are to take the word of the puppeteers, was far, far more disastrous to the whale than to Jonah. Poor whale . . . he had indigestion and a solicitous wife who harassed him with nasty medicine.

The dialogue throughout the entire show is light and brilliant . . . one is carried away on a magic carpet of fancy . . . when the final curtain falls the imagination needs a little jerk to come back to reality. The reality is not so hard to take though, when those two clever young men,



*George Arliss wonders if he really looks that way.*

Harry Burnett and "forman brown," issue an invitation for all who will to come back stage and inspect the works. We find the puppets much smaller than they seemed on the stage—the illusion of size seems to grow as the performance goes on. Most of the puppets are operated upon three or four strings regulated by a controller in the hands of the human artists.

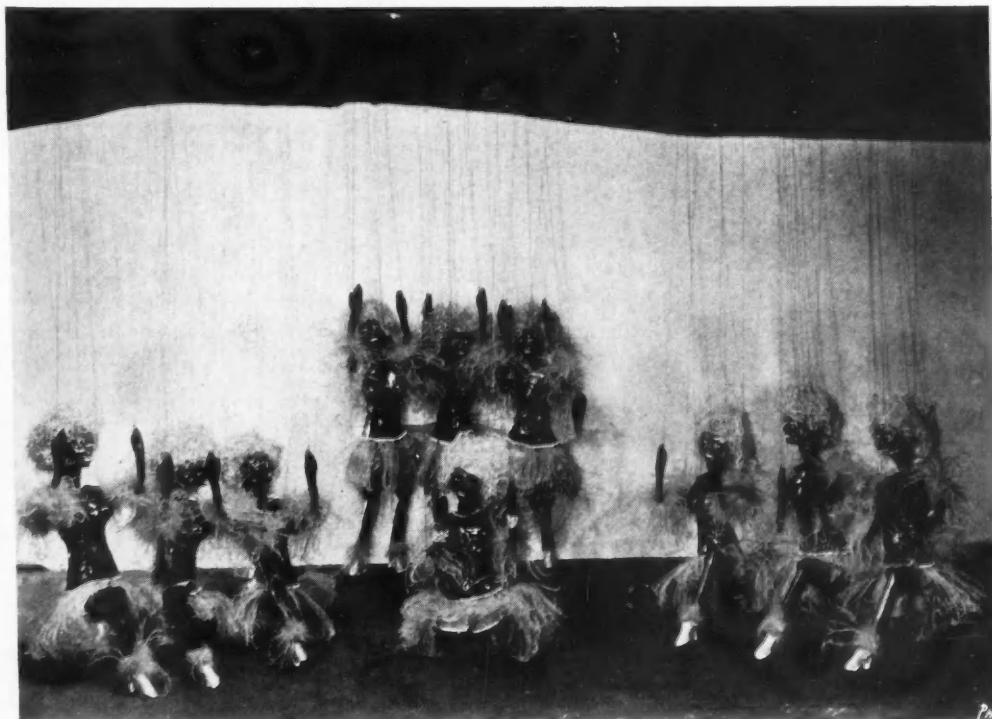
It is most interesting to know that Norman Bel Geddes was instrumental in helping the young Yale graduates launch their venture. In the den of Harry Burnett are

hung a number of delicate sketches . . . all designs for puppets by the illustrious Bel Geddes. He also planned and designed the scenery and puppets for two plays, *Hansel & Gretel* in seven scenes and *Bluebeard* in three acts. One of the most elaborate of his figures, a Javanese dancing girl of bizarre and exotic appearance, is operated by twenty strings and dances the most intricate of oriental steps.

People are talking of a complete symphony orchestra which has been presented by these surprising young men; pink knickered, white wigged and acutely aware of themselves as artists. An amusing incident occurs in connection with them at a performance where they presented the "Blue Danube" waltz as recorded by Walter Damrosch. As the selection started a man's voice in the audience gave peremptory order, "Faster! Faster!" Obediently, the little puppet conductor speeded the tempo and almost worked himself to the point of collapse until, at the finish, he was greeted with a burst of applause and shouts of "Bravo." Damrosch himself loomed up from the audience . . . it was he who had set the tempo and led the applause.

In this "Teatro Torio," theater intime, the puppeteers are carrying on to packed houses. Seats are reserved far in advance and every indication is that they have been taken under the wing of Hollywood. The personnel numbers three in all; "forman brown" is responsible for the plays and songs and most of the truly witty dialogue. He also sings the women's parts in various plays, being either contralto or soprano de-

*(Continued on Page 51)*



*The scintillating chorus from "My Man Friday."*



## The Calendar

(Continued from Page 13)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

### MUSIC

**THE SAN FRANCISCO OPERA ASSOCIATION** presents the eighth annual season of grand opera, September 11 to 27, at the Civic Auditorium, San Francisco, California, with Gaetano Merola as General Director. Five new operas are given, the repertoire including French, German and Italian operas, with casts and date, is as follows:

Manon (French), Mario, Gigli, Picco, D'Angelo, Sandrini, Olivero, Sept. 11.  
Salome (German), Jeritza, Manski, Atkinson, Rayner, Thomas.

La Traviata (Italian), Clairbert, Gigli, Viviani. Ballet arranged by Oukrainsky, Sept. 13.

Girl of the Golden West (Italian), Jeritza, Marlo, Jagel, Viviani, Olivero, Picco, Sept. 15.

La Boheme (Italian), Mario, Farncroft, Gigli, Viviani, Pinza, Picco, Sept. 17.

Hansel and Gretel (German), Mario, Manski, Atkinson, Sandrini, Sept. 19.

A Naughty Boy's Dream (French), (American Premiere), Sept. 19.

Cavalleria Rusticana (Italian), Jeritza, Atkinson, Jagel, Viviani, Sept. 20.

I Pagliacci (Italian), Jeritza, Rayner, Thomas, Picco, Paltrinieri, Sept. 20.

Mignon (French), Mario, Gigli, Clairbert, Marlo, Pinza, Paltrinieri, Sandrini. Ballet arranged by Oukrainsky, Sept. 22.

Tannhauser (German), Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky, Sept. 23.

Faust (French), Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky, Sept. 25.

Salome (German), Jeritza, Manski, Atkinson, Rayner, Thomas, Olivero. Matinee, Sept. 27.

Lucia Di Lammermoor (Italian), Clairbert, Gigli, Viviani, D'Angelo, Olivero. Ballet arranged by Oukrainsky. Evening, Sept. 27.

**LOS ANGELES GRAND OPERA ASSOCIATION** announces the opening of the grand opera season in Los Angeles, California, at the Shrine Auditorium, September 29, to continue through October 13, Gaetano Merola, General Director. The operas and casts are as follows:

Monday, Sept. 29, "La Boheme" (with Gigli, Mario, Viviani, Pinza).

Wednesday, Oct. 1, "Salome" (Jeritza, John Charles Thomas, Rayner, Manski).

Oct. 3, "La Traviata" (Clair Clairbert—her American debut; Gigli, Thomas, and Serge Oukrainsky ballet).

Oct. 4, "Cavalleria Rusticana" and "Hansel und Gretel" (Jeritza, Jagel and Mario, Marlo and Manski). Hope Hampton).

Oct. 6, Massenet's "Manon" (Gigli and Hope Hampton).

Oct. 7, "Tannhauser" (Jeritza, Manski, Thomas, Rayner, Pinza, and Serge Oukrainsky ballet).

Oct. 9, "Mignon" (Mario, Clairbert, Gigli, Pinza, and Oukrainsky ballet).

Oct. 11, "Girl of the Golden West" (Jeritza, Jagel, Viviani).

Oct. 13, "Lucia" (Clairbert, Jagel, Viviani, Pinza, and Oukrainsky ballet).

**SAN DIEGO CIVIC ORCHESTRA**, under the direction of Nino Marcelli, opened the fourth season with a concert in Balboa Park, San Diego, California, last month. This was the initial concert of the first series of evening orchestra concerts ever presented at Balboa Park. The program included Mendelssohn's "Midsummer Night's Dream" Overture, Wedding March and Nocturne; Schubert's Unfinished Symphony and Les Preludes by Liszt. The season extends into September, including the following dates and programs: September 2, Wagner Night; September 9, Tchaikowski Night, and September 16, Request Night.

**SCOTTISH MUSIC FESTIVAL** and annual Highland Gathering is held for the fourth year at Banff, Alberta, to September 1. Two ballad operas, containing songs of Robert Burns, are a part of the programs.

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**PARLOW STRING QUARTET** opens the winter series of fortnightly concerts at Mills College, California, October 1. Kathleen Parlow is first violinist, with Harvey Peterson and Romain Verney, second and third, and Willem Dehe, 'cellist.

**ALICE SECKELS** announces a series of Tuesday morning entertainments for the coming winter season, to be presented at the Travers Theater, Fairmont Hotel, San Francisco, California. Miss Seckels' annual series of matinee musicals will open in January.

**MUSICIANS' CLUB**, San Francisco, elected Antoine de Vally as president to succeed Alfred Hertz, who resigned. John C. Manning is vice president, and other officers are: Charles J. Lamp, secretary; Johannes C. Roph, treasurer; John H. Pratt, historian; William E. Chamberlain and Samuel Savannah, directors.

**PASADENA CIVIC ORCHESTRA**, Pasadena, California, Reginald Bland, conductor, announces that, beginning September 1, the Orchestra will have two divisions. The first, approximating seventy-five members, composes the present active orchestra; the second division is known as the understudy group and appears but once a year. The Civic Orchestra opens the season for the Municipal Park program with a concert in the Gold Shell, Memorial Park, Pasadena, and opens the season of orchestral concerts at Pasadena Junior College Auditorium, October 11.

**SELBY C. OPPENHEIMER** announces ten notable events make up the concert series to be presented in San Francisco, California, this winter. The season opens in October with Claudio Muzio, dramatic soprano, as the artist.

**DCN NOVIS**, young tenor of Pasadena, California, has been selected by Arthur Hammerstein for a leading role in "The Bird of Paradise," opening at the Hammerstein Theater in New York.

**SYDNEY ROSENBLUM**, pianist of Edinburgh, Scotland, appears in concert early in September in San Francisco, California, after closing a series of five summer recitals at the University of California, Berkeley.

**SYMPHONY ORCHESTRA** of Portland, Oregon, will be conducted during the winter season, as in the past, by Willem Van Hoogstraten, who is also the principal conductor of the summer stadium concerts in New York, having occupied that position for the last nine years.

**VANDER VOORT Student Ensemble**, a group of young musicians, appear in concert at Recreation Center, Santa Barbara, California, each month in the summer.

**STOCKTON SYMPHONY ORCHESTRA**, Stockton, California, founded in 1924, Manlio Silva, director, has grown to sixty members and presents four concerts each season.

**KARL KRUEGER**, conductor of the Symphony Orchestra of Seattle, Washington, is making plans for unusually interesting programs for his next symphony season.

**WOMAN'S SYMPHONY ORCHESTRA** of Los Angeles, California, under the direction of Adolph Tandler, gave a program in the Redlands Bowl, Redlands, California, in August, as a part of the summer series of concerts arranged by the Redlands Community Music Association.

**FRANCESCO FERULLO** is again the leader of the Municipal Band of Santa Monica, California, after an absence of several years. Concerts will be given each afternoon and evening, except Monday, for the next year.

**OPERA CONDUCTORS** during the season of grand opera in Los Angeles, California are as follows: Gaetano Merola; Wilfred Pelletier and Dr. Karl Riedel of the Metropolitan Opera; Pietro Cimini, formerly of the Chicago Civic Opera; and Dr. Artur Rodzinski, director of the Los Angeles Philharmonic Orchestra.

**CONDUCTORS and Assistant Conductors** for the grand opera, opening the season in San Francisco, California, September 11, are Gaetano Merola, Antonio Dell'Orefice, Wilfred Pelletier, Karl Riedel, and Giacomo Spadoni.

**HENRY EICHHEIM** of Santa Barbara, musician and composer, conducted a performance of his symphonic poem, "Burma," at the Hollywood Bowl concert in August. A Victor Red Seal recording of his "Japanese Nocturne," played by the Philadelphia Symphony Orchestra, Stokowsky conducting, will soon be available.

## YALE PUPPETEERS CREATE NEW VOGUE

(Continued from Page 49)

pending, as he slyly puts it, upon the weather. Harry Burnett creates all the puppets from a composition of his own formula, and the keen likeness of several of his effigies gives evidence of a superior skill at modeling. He also conducts classes in puppet-making, which should be very interesting to those people who like to gain new and different accomplishments. Some of the work that his classes for children have done is startling . . . even wee childer are at it. Third is Richard Brandon who has been with the troupe since its inception and serves in all offices. All three of them operate the puppets from a padded platform at the back of the stage, each speaking for the actor whom he animates.

The idea which has its fruition in the present Teatro Torio was born in the Famous 48 Workshop at Yale University under the guidance of Professor George Pierce Baker. Starting from Yale about a year and a half ago, the Puppeteers rambled through New England in a small truck, armed with fifty puppets, the stage and scenery, personal luggage, handbills, programs, a typewriter and an inexhaustible optimism. Arriving in a new town they unfolded their tents like the Arabs and made the rounds from door to door. One of the boys drove the car—the second typed the handbills, and the third pegged up the front steps of each house, announcement in hand and said politely:

"Good Morning—the Yale Puppeteers are in town and will give a show at the schoolhouse tonight. We would be delighted to have you come."

From the formal drawing rooms at Bar Harbor and Newport to the far reaches of the Southern mountains, the little truck wound its way, leaving a trail of happy recollections; from \$2.50 a person admission, to the nickel which was all the timid mountain children were asked to pay. Shy and adoring and a little superstitious, they looked upon the puppets as real people. One little chap went without sugar at suppertime so he could pay homage with it to the toe dancer he had seen at the show in the afternoon. Everywhere the Puppeteers found appreciation but always they were working towards the time when they could have a permanent theater and workshop. Last year they equipped a tiny cellar in their Hollywood hillside home in Glen Oak Drive. It was here that the attention of the moving picture colony was attracted to the Yale Puppeteers, and they were soon on many of the most exclusive programs in cinema circles.

Thence they progressed to their present location, which seems to be ideal from every standpoint. The Teatro Torio, in Olvera Street, Paseo de Los Angeles, will someday be a famous attraction to all who come this way. In this tiny theater the Puppeteers have already launched many experiments. They have done everything from "Puss In Boots" to Shakespeare: from an opera star who sings "Tosti's Goodbye," with great heaving of chest, to a revue of colored dancers.

It is with real pleasure that we draw the attention of the public to this charming enterprise and the talented young men who make it so much more than a commercial success. Wander in and be enchanted for an hour . . . receive a glass of punch from the cordial hands of your hosts and see if you don't go around for weeks, telling all your friends about it.

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## ART

**CARL OSCAR BORG**, whose virile painting of the Great Southwest adorns our cover this month, has arrived at the position where his work is accepted as authority. The desert and its denizens, its pueblos and mesas have intrigued his genius, but softer scenes are not unknown to his canvases. His works may be seen at the Los Angeles Biltmore Galleries, Los Angeles, California.

**LOS ANGELES MUSEUM**, Exposition Park, Los Angeles, California, makes the following announcements for the month:

Paintings from the Phillips Memorial Gallery, Washington, D. C.

Paintings and carvings by Karoly Fulop.

Exhibition of Creative Architecture. Wild Flowers by Charles Broughton.

**PALACE OF THE LEGION OF HONOR**, San Francisco, California, announces a recent acquisition to the permanent collection as the painting "Cypridea" by William Sergeant Kendall, N. A. The painting comes from the National Academy of Design under the terms of the Henry W. Ranger Fund, and is the second to be obtained by the museum from this source, the first being "Still Life" by Frank W. Benson, N. A., of Boston. Both paintings are now on exhibition in Gallery 14.

**SAN FRANCISCO ART ASSOCIATION** receives, through the gift of Senator James D. Phelan, the Villa Montalvo, the beautiful Phelan home, near Saratoga, California. The home and grounds are to be maintained as a public park with the income from \$250,000 set aside for that purpose.

"FIFTY PRINTS OF THE YEAR" is an interesting exhibition held under the auspices of the San Francisco Art Association at the California School of Fine Arts, San Francisco, California, September 20 through October 4. Coincident with this exhibition is a display of fine bookbinding by Hazel Dreis. Approximately a hundred books, entirely hand-bound by Mrs. Dreis with a number of her pupils, are shown in one of the smaller galleries.

**BERKELEY ART MUSEUM**, 2270 Shattuck Ave., Berkeley, California, reopens in September with an exhibition of a selected group from the permanent collection of the Los Angeles Museum, and includes representative paintings by Eastern and Western painters, and the Purchase-Prize paintings from the Pan-American Exhibition.

**LAGUNA BEACH ART ASSOCIATION**, Laguna Beach, California, announces the election of officers as follows: William W. Riddell was elected president to fill the vacancy left by the death of Miss Anna Hills, an accomplished local artist; Frank W. Cuprien, vice-president; John Hinchman, second vice-president; Alice Parker, treasurer; Ida Randall Bolles, corresponding secretary, and Maud Robertson, recording secretary.

**DALZELL HATFIELD GALLERIES**, Wilshire Boulevard, Los Angeles, California, show in September a general collection of selected paintings.

**CARMEL ART GALLERY**, Carmel, California, is open every day from ten to five, Sundays excepted, and arranges exceptionally interesting exhibitions.

**WILLIAM H. CLAPP**, director of the Oakland Art Gallery, held a one-man exhibition at the Berkeley League of Fine Arts, Berkeley, California, through August.

**M. H. de YOUNG MEMORIAL MUSEUM**, Golden Gate Park, San Francisco, California, has a permanent collection of interest, which includes Egyptian, Greek, Roman, and American antiquities, European ceramics, musical instruments, as well as a notable collection of paintings.

**GUMP'S GALLERIES**, 246 Post Street, San Francisco, California, offer a general exhibition of paintings, a well selected group by well known artists. In the Print Rooms the work of American and European etchers is shown.

**HENRY E. HUNTINGTON ART GALLERY**, San Marino, California, remains closed during the month of September but opens again to the public for the winter season in October.

**OAKLAND ART GALLERY**, Municipal Auditorium, Oakland, California, is showing selected paintings from the Los Angeles galleries.



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Santa Barbara, California

**ART EXHIBITION**, the ninth annual, is an important part of the Los Angeles County Fair at Pomona, California, September 12 to 21. Theodore B. Modra is director, with Millard O. Sheets and Harvey E. Shade as Assistants. The exhibition includes paintings in oil, water colors, pastels and sculpture. The competitive exhibition is open to all artists, only original works by professional artists are accepted for exhibition.

**LAGUNA BEACH ART ASSOCIATION**, Laguna Beach, California, recently conducted an auction sale of small paintings, donated by artist members, and the profits thereon added to the building fund. No canvas exceeded seven by nine inches but the bidding was spirited and many delightful pictures were secured by the lucky last bidders.

**BILTMORE SALON**, Biltmore Hotel, Los Angeles, California, is showing an unusually interesting and varied collection of paintings by Clyde Forsythe.

**PASADENA ART INSTITUTE**, Carmelita Gardens, Pasadena, California, is closed during the month of September but will offer an unusually interesting exhibition for the reopening in October.

**DANA BARTLETT GALLERY**, First and Commonwealth Streets, Los Angeles, California, is showing ten new paintings by Paul Lauritz. Each Thursday evening in the month a sale of small paintings, etchings and prints is held.

**THE ART GALLERY**, Seabright, Santa Cruz, California, continues the exhibition by local artists throughout September.

**GRACE NICHOLSON GALLERIES**, Pasadena, California, offer unexcelled examples of Oriental and Western art.

**THE GEARHART STUDIO**, Pasadena, California, etchings and wood block prints.

**EAST-WEST GALLERY**, 609 Sutter Street, San Francisco, California, offers etchings by Gene Kloss.

**AMYMAY STUDIO OF DESIGN AND COLOR**, Pasadena, California, is showing lithographs by Nura, who is in her non-professional life Nur Woodson Ureish, an outstanding woman modernist who paints children, children as they look in their imaginations, as she believes the imaginary world in which children live is more real to them than the actual world can possibly be.

Here may be found also ceramics by Susi Singer, an artist of the mountains near Vienna who lives in a coal mining town and who produces figures to rank with the best in modern ceramics.

Also examples of the lacquer work of Gustav Bruer of Oakland, California.

**CHOUINARD SCHOOL OF ART**, 741 So. Grandview, Los Angeles, presents throughout September a group of 28 oils by the noted New York illustrator, Pruett Carter.

**CALIFORNIA STATE LIBRARY**, Sacramento, is showing Pencil Drawings by John Brandon.

**AINSLIE GALLERIES**, Barker Bros., Los Angeles, California, is a branch of the Ainslie Galleries of New York and offers an interesting collection of paintings by European and American artists. One display room is always assigned to the California artists.

**BARK 'N' RAGS**, 729 North Western Avenue, Los Angeles, California, held a showing through August 18 of etchings by Levon West and Mary J. Coulter. Throughout September the Bark 'n' Rags will show etchings, posters and sketches by Morgan Dennis.

**CALIFORNIA SOCIETY OF ETCHERS** will hold its seventeenth annual exhibition September 15 to 27 at the gallery of Vickery, Atkins & Torrey, 550 Sutter Street, San Francisco.

**MILES MARCHON** exhibited masks in the art gallery of the Public Library, Hollywood, California, during the summer.

**MARIN ART ASSOCIATION** held the annual exhibition at San Anselmo, California. The showing was more comprehensive than in the past, including paintings, sculpture, prints, photographs and craft work.

**BRAXTON GALLERY**, 1624 North Vine Street, Hollywood, held an exhibition of paintings and etchings by Boris Deutsch, throughout August.



## CLUBS

**BURLINGAME COUNTRY CLUB**, Burlingame, California, one of the oldest clubs in the west, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

"Country Dances" are held at the Club for the sub-debutante set during the summer months and are marked by informality and simplicity. Informal supper parties precede the dances.

**MENLO COUNTRY CLUB**, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

**BERESFORD COUNTRY CLUB**, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

**CRYSTAL SPRINGS GOLF CLUB**, San Mateo, California, is another Peninsular club offering a good course to golfing members.

**OLYMPIC CLUB**, the West's finest athletic club, is building a new addition to its present home on Post Street, San Francisco. Two 18-hole courses are maintained at Ingleside.

**SAN FRANCISCO GOLF CLUB** maintains its clubhouse and golf course at Ingleside, San Francisco, California.

The Club, heretofore regarded as the severest test on the Pacific Coast, is being made easier and pleasanter for the champion and casual golfer alike, by the removal of excess traps. The new greens are 100 per cent cocoos bent, and all greens are recontoured.

**CALIFORNIA GOLF AND COUNTRY CLUB**, providing an eighteen hole course and beautiful club house, is located just off the main highway, near South San Francisco, California.

**UNION LEAGUE GOLF AND COUNTRY CLUB** celebrated the opening of the new clubhouse and links, on the Peninsula Highway, near Milbrae, California, last month. The course extends along the hills toward Half Moon Bay and is in excellent condition.

**PRESIDIO GOLF CLUB**, Presidio Terrace, San Francisco, California, claims the honor of being the first golf club on the Pacific Coast as it was founded in 1895. Two years ago the course was lengthened into championship distance and is one of the best in San Francisco. The officers for 1930 are: Louis S. Beedy, president; Horace F. Guitary, vice-president; Harley F. Peart, secretary, and David L. McDaniel, treasurer.

**BERKELEY COUNTRY CLUB**, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

**CLAREMONT COUNTRY CLUB**, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

**MARIN GOLF AND COUNTRY CLUB**, San Rafael, California, is one of the older clubs of the State and ranks with the best.

**BELVEDERE GOLF AND COUNTRY CLUB**, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

**CASTLEWOOD COUNTRY CLUB**, Pleasanton, California, provides an excellent golf course and a club house with every comfort and convenience.

**MEADOW CLUB OF TAMALPIAS**, Fairfax, California, recently opened the new club house and is the scene of many interesting and social functions.

**MILL VALLEY GOLF AND COUNTRY CLUB**, Mill Valley, California, is another of the older clubs and is a center of social life.

**LAKE MERCED GOLF AND COUNTRY CLUB** has one of the finest courses in the West and is on the main highway, south of Ingleside, at San Francisco, California.

**REDWOOD EMPIRE GOLF AND COUNTRY CLUB**, near Rohnerville, California, which recently opened the new course, has elected a board of directors as follows: E. E. Yoder and Derby Bendorf, Scotia; Kenneth Gilson, Rohnerville; Fred P. Newell, Fortuna, and J. M. Hutcheson, Eureka.



Joan Crawford and Anita Page are every whit as attractive as wives as they were as daughters, as they prove convincingly, with or without blushes, in the new M.G.M. picture, "Blushing Brides," directed by Harry Beaumont.

## DRAMA HOLDS ITS OLD APPEAL

*And Dialogue Takes Its Rightful Place as a Concrete Part but Not the Whole of a Production.*

JUST when the majority of us decide that the dialogue pictures are a success along comes David Belasco to say that if he were younger he would go into the game himself and make only silents! It is never safe to argue with Mr. Belasco, he is so frequently right in his theatrical outlook but he will surely admit the vast advance in the talkies, not only in the mechanical devices for the reproduction of voice but in the selection of material, the casting, the direction, and particularly in the cutting away of all superfluous dialogue.

A particularly good example of this is the screen play "Raffles." No essentials are omitted, every bit of the dialogue pertains to the immediate present and a small slice of the life of the parties immediately concerned. In other days there would have been many devices, cut backs and similar effects, to show how such a genuinely nice fellow as Mr. Raffles became a burglar, whereas in the new picture there is not the slightest intimation that he had any other life yet he is received unquestioned into quite good society. Nor are we told where or when he first meets Gwen, who readily overcomes the slight squeamishness incident to having fallen in love with a thief. With no past and no future particularly indicated you are invited to see how cleverly the Amateur Cracksman outwits the representatives of Scotland Yard, gets his friend out of a tight place, and wins the love of a fair lady. What more could any hero do within the scope of an hour and a half's entertainment?

The story develops so clearly through the clever action of the principals that few words are needed, and no cast could be more ably selected. Ronald Coleman seems to fill every role with a touch of comedy of the highest grade and this ability does not desert him here; Kay Francis as the lady who surely loves well, whether wisely or not, is excellent. David Torrence is quite perfect as the Scotch Inspector, while Alison Skipworth and Frederick Kerr bring touches of genius to their parts. The film might be classed as a sophisticated society comedy rather than a crook picture, as there is no racketeering, few crooks and no gore, just a pleasant young man trying to get along—by helping himself to another man's loot.

**TURLOCK COUNTRY CLUB**, Turlock, California, at a recent election made E. A. Hale president, and H. P. Hawke, vice-president. Mr. Hale succeeds Mr. A. A. Caldwell, who has served as president since the opening of the club seven years ago. Ian MacDonald is secretary-treasurer.

**EUREKA GOLF AND COUNTRY CLUB** held the first tournament of its history on the new Bayside course, near Eureka, California, last month.

**DEL MONTE GOLF AND COUNTRY CLUB**, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of excellent tournaments.

Sept. 1-7, California Amateur Golf Championship.

**PEBBLE BEACH GOLF CLUB**, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

**MONTEREY PENINSULA COUNTRY CLUB**, Del Monte, California, is another mecca for the golfers of the Monterey countryside.

**CYPRESS POINT GOLF AND COUNTRY CLUB**, Del Monte, California, is the most recent addition to the country clubs of that section.

**LA CUMBRE GOLF AND COUNTRY CLUB**, Santa Barbara, California, offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day in the lovely patio or indoor dining room and tea may be arranged as desired. Woman's Golf Tournament is held each Tuesday.

**VALLEY COUNTRY CLUB**, Montecito, California, opened the first of the year.

Officers recently elected include: Alfred E. Dietrich, president; Charles P. Greenough, first vice-president; Dr. Samuel Robinson, second vice-president; Dr. Malcolm Douglas, third vice-president; James B. Canby, secretary; George W. Clyde, treasurer. Major Max Fleischmann is the retiring president of the club.

**MONTECITO COUNTRY CLUB**, between Montecito and Santa Barbara, California, provides an 18-hole golf course, two concrete and two dirt courses for tennis, bowls and croquet.

**MIDWICK COUNTRY CLUB**, near Los Angeles, California, provides an unequalled golf course. The tennis courts are in demand for tournaments, and during the season the polo fields are the scene of weekly matches.

Committee governing golf events for women is headed by Mrs. G. Parker Toms.

The recently elected officers of the club are: Alex. Macdonald, president; A. S. Halsted, A. B. Macbeth, J. M. Spalding, vice-president; R. M. Griffith, secretary; J. L. Mothershead, treasurer.

**ANNANDALE GOLF CLUB**, Pasadena, California: Monday is Ladies Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. The club is building an addition on the north end of the clubhouse which provides three additional card-rooms for the bridge players, and enlarges the men's locker room wing, providing new lockers and new showers.

**VALLEY HUNT CLUB**, Pasadena, California: The formal season at the club closes with the opening of summer and no official programs are arranged until the fall. The tennis courts are popular all the year, and the plunge becomes of greater interest as the warm weather advances. Individual parties are arranged by the members, for either the afternoon or the evening as the fancy dictates.

**PALISADES CLUB AT BALBOA**, Corona del Mar, California, has a bathing beach outside the breakwater and landing for its boats in the still waters of Newport Bay. The panorama of this inland water sports-center lies before one seated on the porch of this comfortable seaside club. New cottages on the grounds are being built by members.

**LOS ANGELES COUNTRY CLUB**, Los Angeles, California, provides two courses for the large membership, and has established Ladies' Day as the second Monday of the month.

**SAN GABRIEL COUNTRY CLUB**, San Gabriel, California:

New cocoos-bent greens on the whole course, and a complete revision of three important holes on the second nine, mark the summer improvements. All the work to be completed by November.

**FLINTRIDGE COUNTRY CLUB**, Flintridge, California: "Maid's Night Out" on Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hôte dinners being served. Last Friday in every month is the Bridge Tea. Women's weekly golf tournament on Tuesday, followed by the golfers' luncheon, is an attractive feature.

**LAKE NORCONIAN CLUB**, Norco, Riverside County, California, includes in its regular weekly social program, dancing at the beautiful Casino every Wednesday night, Club Night, and Friday night, Collegiate Night—and in the Main Dining Room, a Wednesday Luncheon Dances, from 12 to 4 P.M.; a Wednesday Bridge Tea from 2:30 to 4 P.M., and on Saturday the formal Dinner Dance, from 7 to 12 P.M. All outdoor sports are featured, including Golf, Swimming, Riding, Motor-boating, etc.—and the finest Baths in America, a veritable Spa.

**REDLANDS COUNTRY CLUB**, Redlands, California, is the third oldest golf club in the State, having been established more than thirty years ago. The club provides an eighteen hole course and a hospitable clubhouse.

**OAKMONT COUNTRY CLUB**, Glendale, California, located in the Verdugo Hills, is an interesting 18-hole course, noted for its hospitality. The course compares favorably with any other in California and has been selected as the scene for the \$2,500 open golf championship in the midwinter program. This will be a fifty-four holes medal.

**PALOS VERDES GOLF CLUB**, a part of The Palos Verdes Estates, southwest of Los Angeles and beyond Redondo, California, along the coast, offers an eighteen hole, all grass seaside course, open to residents and their guests. Lunch and dinner are served every day. Semi-monthly tournaments with two prizes. Blind bogey tournaments every Sunday. Every Tuesday is Ladies' Day.

**BRAE MAR PUBLIC LINKS**, Santa Monica, California, is one of the new public courses. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

**SAN DIEGO COUNTRY CLUB**, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

**NEW MUNICIPAL GOLF LINKS** are now in use at Emerald Hills, near San Diego, California. The course is situated on a 30-acre tract.

**LA JOLLA COUNTRY CLUB**, La Jolla, California, offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

**VIRGINIA COUNTRY CLUB**, Long Beach, California, offers an excellent golf course and the clubhouse provides facilities for many and varied hospitalities.

**PASADENA GOLF CLUB**, Altadena, California, beautifully located with an excellent course, is a local social center. Women golfers have resumed their Friday sweepstakes tournaments.

**BROOKSIDE GOLF CLUB**, Pasadena, California, the municipal course, has organized a woman's division, Mrs. Arthur A. Vaillancourt, chairman. Membership is open to all women who play the course, and it is the intention of the secretary, William Hickey, to arrange a tournament and other programs for them.

**LOS ANGELES ATHLETIC CLUB**, Los Angeles, California, is promoting inter-club sports in the L.A.A.C. chain of clubs, and holds regular meetings to stimulate competition between the L.A.A.C., Hollywood A.C., Pacific Coast Club, Santa Monica A.C., and the Surf and Sand Club of the Mercury Club group.

**UNIVERSITY CLUB OF PASADENA**, California, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday evenings a family dinner is served for the families and guests of members.

The club announces the election of officers as follows: Dr. Charles E. St. John, president; Dr. John E. Wolff, first vice-president; Edward C. Barrett, second vice-president; Earl E. Simonds, secretary; LeRoy F. Reineman, treasurer.

If the proponents of the "silents" need a sword with which to enter the field in their cause why not utilize "Moby Dick" in contrast with "Sea Beast," here is a weapon quite made to hand. It even has the advantage of using John Barrymore in both the silent and vocal versions and yet the later is not so convincing dramatically or scenically as the earlier one. The facts are the same, the value of unusual backgrounds is retained, the whale hunt brings the interest that attaches to anything out of the ordinary but the whole story remains less appealing. The introduction of the voice seems to dim the sentiment, it becomes much more matter of fact. The love story of the picture was so dominant as really to obscure the tragedy of the losing fight with the huge, white beast of the sea; but in the present version you are cruelly conscious of the harshness of the man and you wonder at the abiding love the woman continues to give him.

It is out of the question, of course, that any of the companies will return to the silent picture in toto, but it is quite likely that more and more a combination will be achieved. Already the sharp, concise dialogue is used to good effect and the more cumbersome long sentences eliminated, also the introduction of much of the technic of the stage is a move toward greater pictures.

It is impossible to keep any one flag fluttering these days, opinions are constantly being upset and we veer from one extreme to another. We think we hold firmly to the idea that the play or the film plot is the whole thing, then along comes something that discards that view. Take "Common Clay" for instance, it embodies, we must confess, a great deal, a very great deal of hokum and yet Victor Fleming has so capably directed and is so consistently aided by a capable cast that it may rank with the best of the photoplays. It is far from subtle, the drama is broad, many touches are unconvincing, but because the drama is there in full measure and the suspense is maintained up to the last moment it will continue to receive its deserved applause.

In "Holiday" we find ourselves enjoying the exact opposite. It is extremely smart, the plot is even unique as picture plots go, but it is not dramatic—in fact it couldn't be and remain smart as we now understand the term. The charm of the production lies in the dialogue, which is clever and is stressed to the full capacity and yet so well done, so easily inserted, that you are not aware of its existence. It is one of the best examples of transposition from stage to screen, and the play by Phillip Barry loses nothing in the hands of the adapter, Horace Jackson. The cast was carefully selected and full value is given to each characterization. While Ann Harding is featured as the star the honors are evenly divided throughout.

"Manslaughter" takes some pains to prove that even in the films a beautiful young lady must show some care, she can't get away with murder every day. Claudette Colbert is featured in the role of the young woman who through reckless driving kills a motorcycle officer, is condemned through the efforts of the young district attorney, who is in love with her, but who heeds the call of duty only later to seek forgetfulness through the aid of rum and goes steadily downward to the gutter. Just here the philosopher seems a little mixed as the girl within the penitentiary begins to see that life means more than speeding and she realizes that society has a right to claim reprisals from those who otherwise refuse to pay, but no strong sense of duty well performed seems to uphold the district attorney. Miss Colbert does excellent work in this, particularly in the scene immediately following the accident, when she realizes the extent of the injury, and later she accomplishes very cleverly the transition from a gay young girl to an understanding woman within the dreary walls of the prison. Frederick March carries the role of the district attorney but the role loses in value in comparison with the same part in the silent version.

ELLEN LEECH.

**MONTEREY BAY GOLF AND COUNTRY CLUB**, near Santa Cruz, California, is an eighteen hole course and completely green. The course, an excellent one, is laid out on the rolling hills, with views of Monterey Bay.

## SPORTS

**CALIFORNIA STATE GOLF CHAMPIONSHIP**, the nineteenth annual, is held September 1 to 7, at Del Monte, California. Pebble Beach, Monterey Peninsula, Cypress Point and Del Monte courses are all in use by the five hundred or more entries.

**DEL MONTE CHAMPIONSHIP** for Women Golfers is held over the Del Monte, California, courses, September 3 to 7.

**MOTION PICTURE GOLF TOURNAMENT**, fourth annual, is held at Lakeside Golf Club, under the auspices of Exhibitors Herald World, September 14, and staged under Southern California Golf Association rules. It is eighteen holes medal play at handicap, open to golfers affiliated with the motion picture industry.

**CALIFORNIA GOLF ASSOCIATION** announces the annual open golf championships are staged at the Montebello Park Golf Club, Montebello, California, September 17-18-19-20. An amateur-pro tournament is arranged for the first day; the real championship opening the 18th with eighteen holes of medal play. Wilile I. Hunter defends his title of California Open Golf Champion.

**CALIFORNIA PUBLIC LINKS GOLF ASSOCIATION** has been formed by representatives of four municipal golf courses, Long Beach, Pasadena, Westwood and Santa Monica, with others to be added, including Griffith Park and Montebello Park. A schedule of winter tournaments for the member courses will be arranged. The officers elected are: A. L. Oleivir, Long Beach, president; A. L. Nichols, Westwood, first vice president; F. D. Macomber, Santa Monica, second vice president, and J. L. Barnard, Pasadena, secretary-treasurer.

**ATHLETIC CLUB**, Los Angeles, California, holds the annual golf championship at the Riviera Country Club course, which is open as usual to members of clubs affiliated with the L.A.A.C. Players are eligible to enter from the Hollywood Athletic Club, Pacific Coast Club, Surf and Sand Club, Santa Monica Athletic Club, and the Glen Arden Club of Glendale. Qualifying rounds are scheduled for September 19-20-21, match play continues for four weeks, one round of play a week.

**A NEW ARCHERY CLUB** has been formed in Santa Barbara, California, which meets every Wednesday afternoon at the Valley Club, Montecito. Chester Seay of Los Angeles is the instructor and tournaments will be held under his direction. This group formerly met for practice on the field at "Bonnymede," the Montecito home of Mrs. Gardiner Green Hammond.

**NOTRE DAME** announces the completion of the new stadium and in time for the opening of the football season, October 4, at Notre Dame, Ind. The stadium will be dedicated in the game with the United States Naval Academy on October 11.

**THE GOLDEN GATE SWIM**, sponsored by The Chronicle, is held in the Bay, San Francisco, California, September 21, and is the sixth annual event.

**AMERICA'S CUP** is raced for off Newport, R. I., opening Saturday, September 13, by Sir Thomas Lipton's Shamrock V and an American yacht. Daily descriptions are broadcast by the National Broadcasting Company from the deck of a United States destroyer on the course. The races are concluded in five days.

**STATE CONVENTION**, American Legion, Department of California, held the annual golf tournament at Del Paso Country Club, at Sacramento, California, Tuesday, August 19. Cup for low net honor was won by George H. Oyer, member of Rialto Post, No. 203, of San Francisco. Jess Childs of Sacramento won low gross and Team Golf honor was won by Sacramento Post.

**ONE OF FRESNO COUNTY'S** greatest educational institutions for improved farming, for emphasis on quality in fruit and agriculture, for more profitable livestock and for development of many crafts and industries, is the Fresno District Fair, September 9 to 14. A center for Sport in the Central Valley of California, Fresno takes the lead, not only at this Fair, but in all her local Golf Club, night, lighted ball games, and field athletics.



## DRAMA NOTES

**COMMUNITY PLAYHOUSE, Pasadena,** California, announces programs:

To September 6, "The Importance of Being Earnest," by Oscar Wilde.

September 11-2, "Doctor Knock," by Jules Romains, clever comedy.

September 22-27, house dark for renovations.

October 2-11, "Dancing Days," by Martin Flavin, a world premiere.

October 16-25, "Richelieu," by Bulwer Lytton.

October 3-November 8, "Poor Little Rich Girl," by Eleanor Gates.

**COMMUNITY PLAYHOUSE PRODUCTIONS** are announced under the direction of Baldwin McGaw, in the Playhouse of the Western Women's Club, Sutter at Mason, San Francisco, California, for the Fall Season. The productions are sponsored by the Club and it is the intention to present one play a month, giving three evening performances and one matinee. The acting company will be assembled from the most capable of the non-professional players of the community, augmented by professionals of high standing.

**FESTIVAL OF PLAYS** is the pleasing title which designates the open air presentation of the plays of John Steven McGroarty in the oak grove of his home near Tujunga, California. During August three plays were presented, "El Dorado," "La Golondrina" and "Osceola."

The first week in September "Babylon" is presented, the first to the sixth, each evening at 8:15, and matinees, Saturday and Sunday, 2:15.

**RIVERSIDE COMMUNITY PLAYERS,** Riverside, California, under the direction of Janet Scott, completed a very busy summer and decided to open the Fall season's program of eight plays, giving one a month.

In August the Players gave "Tommy" in the recently completed "Rim-of-the-World" Bowl, near Crestline, California, in the San Bernardino Mountains. This was the first dramatic production offered in this outdoor theater, set in the pines and roofed by the sky.

**THE MUSKETEERS,** a dramatic organization of Hollywood, California, produced eighty original one-act plays at the little theater on Sunset Boulevard last season and has a very ambitious program for the winter. This is to include an original full-length play every six weeks and they will operate under the name of the Barnstormers Production Club. The first performance under this regime was "Irene Makes Her Bed," a three-act comedy drama by Ethel Moberg Dalsen, given at the Theater Mart, August 7, under the direction of Gilbert Clayton.

**THE FOOTHILL PLAYERS,** a group of amateurs of Altadena, California, completed their first year's work last month and open a new year in September. It is the ambition of the group to have a theater of their own.

**TRAVERS THEATER,** Fairmont Hotel, San Francisco, opens the repertory season this month with "Lysistrata." The board of directors of the organization consists of Mesdames A. B. Spreckels, M. V. B. MacAdam, M. S. Cobb, C. D. Crellin; Messrs. Peter Hester, Paige Montegle, Lucien Labaudt and M. J. Peterson.

**THE SHAKESPEARE GUILD,** organized in Los Angeles, California, by William Thornton, actor, and Sigurd Russell, manager, proposes a tour of the Pacific Coast, opening in San Diego, California, in September, closing in Vancouver, B. C., in December. The company plans to appear in Los Angeles in October and in San Francisco in November. The repertoire includes "Hamlet," "Romeo and Juliet" and "The Merchant of Venice."

**SHAKESPEARE** is being translated into the language of an African tribe by Sol T. Plaatje. The Bechuanas, a race of the eastern fringe of the Kalahari desert, will receive the first translation of the dramas. The news is received with favor by the teachers and missionaries, as there is a dearth of suitable vernacular text books for native schools.

**FOLGER SHAKESPEARE MEMORIAL** is now building in Washington, D. C., through the terms of the will of Henry Clay Folger. A large portion of the property of Mr. Folger was left as a gift to the nation for the diffusion of knowledge regarding Shakespeare and the will stipulates that at least \$10,000,000 is to be used for the maintenance of the Memorial. The administration of the Memorial Fund is entrusted to the trustees of Amherst College, of which Mr. Folger was an alumnus.



*Another distinguished presence of the stage, Cyril Maude, brings his favorite character, "Grumpy," to the screen to delight even larger audiences. Frances Dade has the role of the beloved granddaughter and Phillip Holmes is cast as her fiancée, the young people at whom he rails but secretly aids.*

## THE GROWING ALLIANCE

*Stage and Screen more closely interwoven with each production.*

**WHILE** a drought of indifference may prevail in the theater world there is a sturdy growth of plays notwithstanding, many in the bud and also those blooming and fruiting.

Among the best of the new plays is "The Man, Saul," by Sidney Robert Buchman, presented in August at the Community Playhouse, Pasadena, California, under the skillful direction of Gilmor Brown, with Paul Muni, well known stage and screen actor, in the name part. Mr. Buchman deals with a metaphysical subject in a rather everyday manner, certainly without heroics. He takes as a premise the love of a young, physically delicate brother for the elder son, a man of hardy rugged strength but no sympathy or understanding. Through a highly sensitive imagination the younger comes to believe that he possesses the soul intended for the elder and that he must in some way return this to him, that the strong body must be completed by the soul in his weak body. Since the object of his great love is an utter materialist and a crook into the bargain, he has no desire for a soul and the effort to provide one for him becomes increasingly difficult, and leads into devious paths, even robbery and murder. Thus the conflict rages to the end, when the younger succeeds in giving his life for his brother and a realization of the sacrifice brings a new understanding, or a transposition of souls, as you will. The action is swift, the drama deep and human even though far removed from the obvious. Beauty is added through the desire of the young brother to give love in its perfection to the wife of Saul and, as he sees it, this can only be done by providing the body of physical perfection with a true inner life, a soul.

Paul Muni gave an intense and vivid portrayal of the materialist and the resultant psychological effect, goading and restraining him. As the frail young brother, James Eagles brought exceeding beauty and delicacy to his characterization. Marian Clayton, as the young wife, imbued her part with a charming warmth and tenderness, and peculiar sense of understanding of both brothers.

The best known playwright of California is John Steven McGroarty, famed internationally for his "Mission Play," given each winter, from January to May, in its own Playhouse in San Gabriel. But Mr. McGroarty has written other plays and decided to present a cycle of four in a lovely rustic theater on his estate in the Verdugo Hills, near Tujunga, California. Delighting in the romantic history of California, rich in dramatic material, Mr. McGroarty laid two of his plays within her boundaries.

## EXHIBITIONS

**PAUL STARRET SAMPLE,** director of the Painters and Sculptors Club of Los Angeles, and chairman of the Exhibition Committee of the California Art Club, is to have charge of two evening art classes to be given in the School of Architecture of the University of Southern California, 659 West 35th Street, Los Angeles, California, under the auspices of University College, Trojan night school. Mr. Sample will serve as instructor for a class in Drawing from Life, and for a second class in Advanced Drawing from Life, meeting on Monday and Wednesday evenings, from 7 to 10 o'clock, in the studio of the School of Architecture of S. C. The classes will start the week of September 16, with enrollment opening the week of September 8. Details regarding registration may be obtained at the School of Architecture, Richmond 4111, or at University College, in the Transportation Building, Seventh and Los Angeles Streets, TRinity 1701.

A dozen additional evening art and architecture classes are also announced by the University of Southern California for the fall term, all to meet in the architectural school at 659 W. 35th Street, L. A. Architectural design will be available in three separate classes, all meeting at 7 p.m. on Monday, Tuesday, or Thursday evenings. History of Architecture, a lecture course illustrated by slides, will meet on Thursday evening. General design will be taught in a twice-a-week course, meeting on Monday and Thursday evenings from September to December. Architectural practice will be covered in a 12-weeks Tuesday night course.

**THE RENDERINGS** in pastels and lithograph pencil which are included in the exhibition of the work of Mark Daniels, architect, now in progress in the Architects Building Material Exhibit, Los Angeles, have proven to be of such interest to architects and others interested in the subject that it has been decided to hold them over until September fifteenth.

The exhibit is unique in the respect that it illustrates Mr. Daniels' work as a landscape architect as well as an architect. It consists of seventy photographs, by Ernest M. Pratt, of buildings and homes which have been designed by Mr. Daniels, fifteen renderings in black and white, several renderings in color, and photographs and sketches of gardens that he has designed and executed.

Among the renderings may be seen a palace to be built in Madrid for the Marquis de Portago, Mount Saint Mary's College, Lake Jovita Hotel in Florida, and the W. A. Clark Gardens. The photographs include views of the Administration Building at Bel-Air, the Hollywood Riviera Beach Club, the Castellamare Community Center Building, the Bel-Air Bay Club, and the residences of Charles W. Boggs, Mark Daniels, C. E. Sears, A. M. Chaffey, G. E. Buckstall, E. E. Mitchell, and Frank Wynn.

On September fifteenth the exhibit rooms of the Architects Building Material Exhibit will open with a special exhibition of the work of William Lee Woollett, architect. This will include renderings in color and black and white of commercial buildings and theatres, many of the beautiful murals designed by Mr. Woollett, and several renderings by Robert Lockwood.

**SANTA BARBARA** is to have a beautiful new art gallery. A gallery wing to the public library, designed by Myron Hunt and H. C. Chambers, has just been completed. This building is presented to the city in memory of the Misses Faulkner by their sister, Mrs. William Gould. The gallery will open formally in October with an exhibition of work by Santa Barbara artists under the direction of Mrs. Frances B. Lynn, librarian. The wing contains two spacious galleries, one that will be devoted to the exhibition of prints and the other, a well proportioned and airy room, will be devoted to continuous exhibition of paintings.

**ARCHITECTS' SUPPLEMENT** of California Arts and Architecture published in the July issue a very comprehensive and helpful article by G. Albert Landsburgh, entitled The Fundamental and Essential Requirements of Theater Design. The paper was originally prepared and read at a meeting of the San Francisco Chapter of the American Institute of Architects in June, and now through this publication is widely available. The same number of the Supplement published an interesting treatise on the Regulation of High Building Design from the Architect's Point of View by Harris C. Allen, Editor of California Arts and Architecture, and which was the essence of an address given before the Commonwealth Club of California in March.





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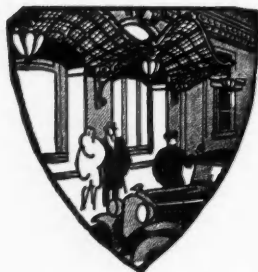
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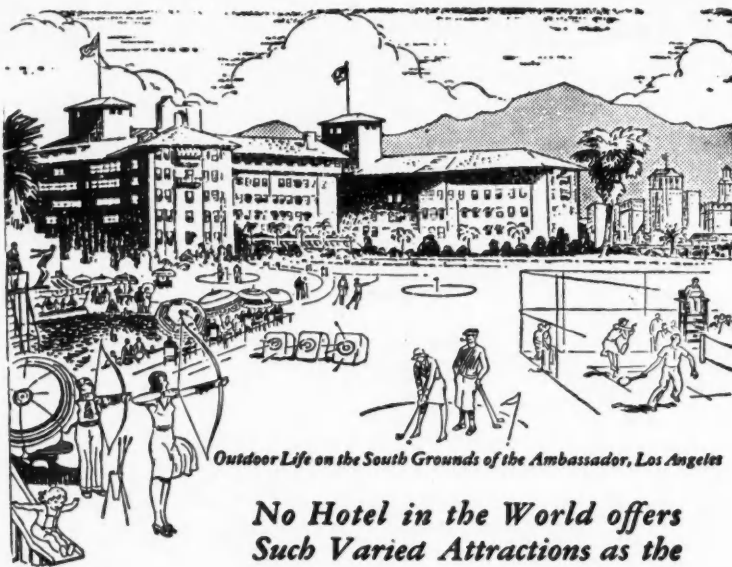
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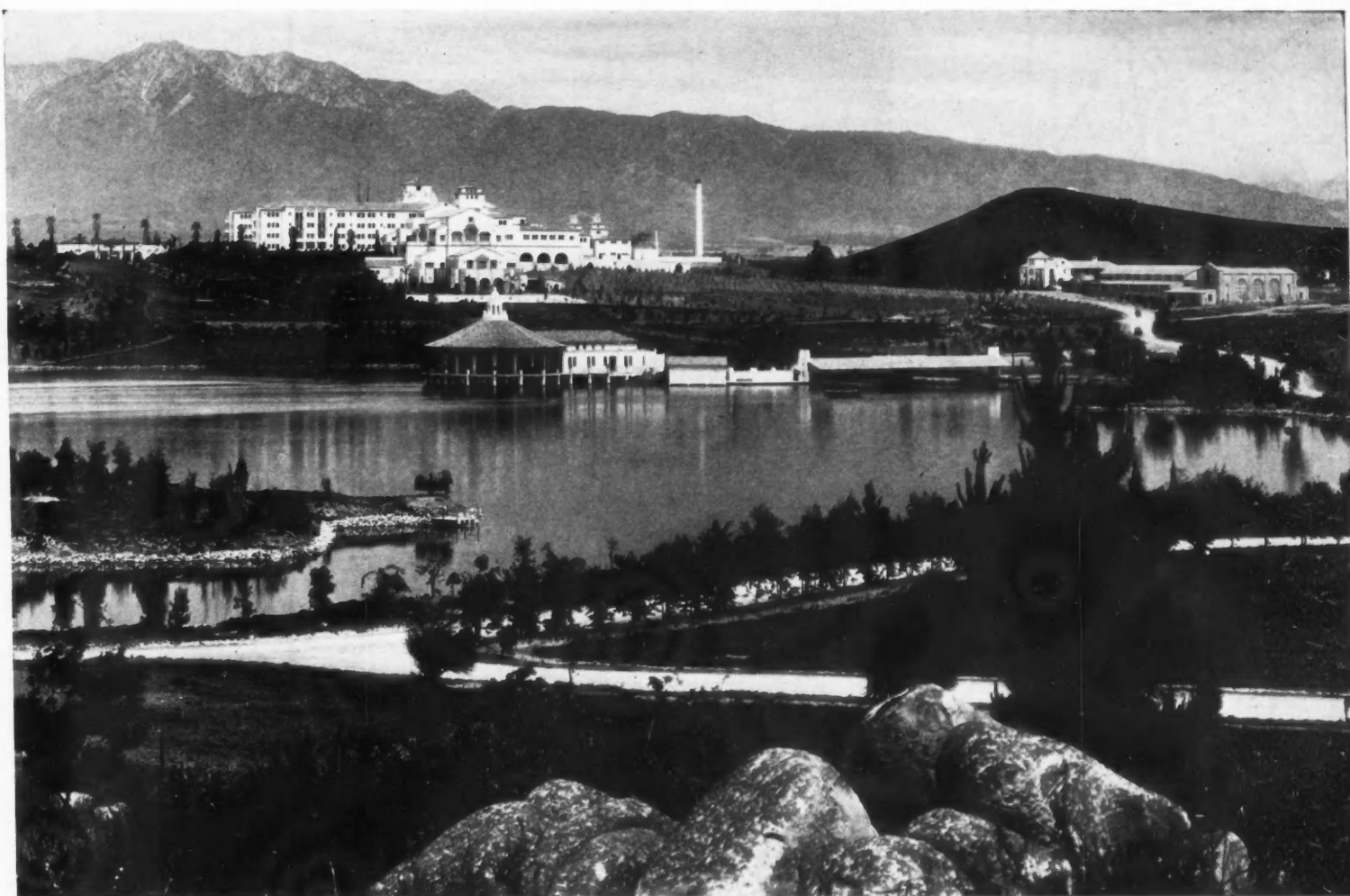
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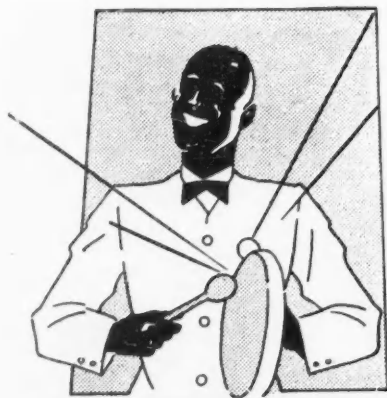
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## HOTEL and TRAVEL



*The Roosevelt Highway on California's Riviera.*

CALIFORNIA has been likened to a composite film showing views taken in various European countries. Within its borders are scenes reminiscent of France, Spain, Germany and Switzerland, while England is represented by the rocky coast of Monterey and San Luis Obispo counties, which resemble Cornwall. A highroad is being constructed along this shore-line, the unfinished gaps of the Roosevelt Highway, to connect San Luis Obispo with Carmel-by-the-Sea. This new territory can be partly penetrated from the north, by way of the romantic pine-clad village of Carmel, down an unfrequented road, which winding follows every indentation of the coast. This leads us into the Big Sur country, where mountains meet the sea in primitive embrace, and seem to resent the efforts of Man to spoil the privacy of untold centuries with a State highway. Here, indeed, neither the claims of billboards nor other evidences of commercially-minded have had a chance, as yet, to mar the wild beauty of land and seascape.

If your approach is from the south, the perpetual surprise that is California will equally reward every lover of adventure and the out-of-doors. After breaking your trip from southern California, by a good night's sleep at the hospitable Santa Maria Inn at Santa Maria, or at the ideal motorist's stopping place, the Motel Inn, at San Luis Obispo, you head for Morro Bay. Those inclined to visit Missions, will find at San Luis an attractive one, and a dignified ruin at Lompoc, a name known so well to the big Eastern nurserymen.

Lompoc raises flower seeds that are packed in the East and sent all over the United States. Near San Luis Obispo, by the Pacific ocean, are three young resorts, with their greatness still ahead of them. Cambria Pines and Pismo Beach are destined to be the watering-places of the central San Joaquin Valley, and Morro Bay has a bright future when the Roosevelt Highway, now under construction, is completed. Your next motor trip should include a visit to this part of California.

FREDERIC J. DENNIS.

THE Western Pacific R. R. has opened one of the most glorious of western wonderlands. Feather river is a dramatic and beautiful stream flowing through the gorges and glorious mountain scenery that cannot help but revive the most jaded traveller. Touring parties now enter this country and revel in the hunting, fishing and swimming with the accompaniment of all the comforts of good mountain resorts and camping grounds. The Plumas National Forest is a network of motor roads, trails and well-stocked streams and lakes.

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The Los Angeles Steamship Co. announces that the October trip around South America has been postponed indefinitely.

**WHERE TO STAY?**

To the inexperienced traveler it is always a problem to know where to stay when motoring up and down the coast of California. The hotels and inns advertising in this section have been chosen because they represent the best in comfort, convenience and hospitality.

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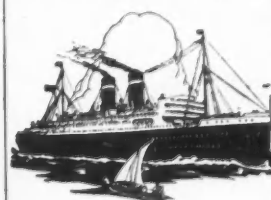
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Roundtrip, go by water, return by rail—or vice versa—only \$100 additional. Room and meals on steamer are included in fare.



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 CARMEL-CALIFORNIA

## GARDEN CALENDAR

### SEPTEMBER

*Earth is all in splendor drest;  
 Queenly fair, she sits at rest,  
 While the deep, delicious day  
 Dreams its happy life away.*

MARGARET E. SANGSTER.

1. Botany is a science, horticulture is not. Horticulture is much older than botany, and is loaded down with the superstitions which hang on like barnacles to the hull of an ancient ship.

2. Science has no barnacles. Science is a collection of established facts from which certain generalizations have been made.

3. Barnacle-minded horticulturalists tell you to plant crops by the phases of the moon. Science, by experiment and observation, says that the moon has little to do with the case and that the true factors are light, the number of hours and daily intensity, heat, the proper temperature and moisture in correct amount, and a soil rich in nutrient elements.

4. Horticulturalists and gardeners cannot be expected to have definite knowledge of all these factors, so that the practice of their art depends largely upon following certain rules.

5. About the middle of the Victorian period, botany was very much of a sissy job, illustrated by poor poems and considered an elegant accomplishment for young ladies and spinsters not quite so young, and was concerned chiefly with knowing a few names of flowering plants. A male botanist was judged by the society he kept.

6. Not so today. Botany is one of the hardest courses in a modern university and is one calling for rigid entry requirements.

7. The reason for it is that its intensely practical relation to human affairs has been discovered.

8. Also the fascination of new discoveries in the daughter science of genetics is causing bright, strong minds to be attracted thereto.

9. Taxonomic botany or the science of classifying plants has become of great value to the horticulturalist.

10. Instead of being confined to pondering over incorrect, incomplete but alluring catalogues, the horticulturalists who know how to read the Botanical Floras can constantly find new things with which to beautify our gardens.

11. I am thinking now of some of the palms—Cocos nivea or andicola from the Andes. I know of only one specimen—that one is in Fred Howard's garden at Montebello. Very slow of growth, but it bears leaves, if travellers can be believed, 80 feet long when mature. It comes from near the snow line on mountain tops in South America. Properly called to the attention of the Bureau of Plant Quarantine, some of our millionaires might induce them to let a few adult plants into California.

The arrival of Eddy's 1930 Catalogue, with its nearly five thousand items, naturally turns one's mind to the subject of early selection of bulbs. I am just as fascinated by a good catalogue as the veriest tyro; and this one is a veritable Aladdin's lamp. Of course many of us secretly know that we could write a more alluring one, and in imagination we put our pets into bolder type. A catalogue like Eddy's also induces a pensive mood, when we think of the glories we cannot afford, and if we are not careful, a jealous mood that such a wonder house of plants should be in Lancaster, Pa., instead of somewhere in California.

Many of the rare plants about which I have written in these columns, and of which perhaps I possess but one specimen, are here offered to all who desire.

Tulips of 800 varieties; Narcissi and Daffodils in 200 varieties; 100 kinds of Hyacinth; 50 kinds of Crocus; similar number of



varieties of Lilies, Achimenes, Agapanthus, Alliums, Alocasias, Amaryllis, Antholyzas, Arisaemas, Begonias, Belamcandas, Bloomerias, Brodiaeas, Caladiums, Calochortus, Camassias, Chionodoxas, Chlidanthus, Clivias, Colchicums, Colocasias, Coopererias, Crinum, Dicentras, Dodecatheons, Dieramas, Eranthis, Eremurus, Erythroniums, Freesias, Fritillarias, Galanthus, Gloxinias, Hedychiums, Hemerocallis, Hermodactylus, Hippeastrums, Hostas, Ixias, Kniphofias, Leucojums, Lewisias, Lycoris, Nertensia, Morala, Muscari, Nerines, Native Orchids, Ornithogalums, Oxalises, Schizostylis, Scillas, Tigridias, Trilliums, Tritonias, Xanthosomas, Zantedeschias, Zephyranthes are laid out in glittering display—I want them all, don't you?

Besides thinking of our bulb requirements this month, we can also sow Calceolaria, Campanulas, Cinerarias, Pansy, Primula, Oriental Poppy, Shasta Daisy, Stocks and Christmas flowering Sweet Peas. Plant bulbs of *Lilium harrisii* and *L. candidum*. Evergreens may be transplanted this month and hard wood cuttings of perennials may be struck in the shade. Gather tree seeds this month. Aucubas, Rhododendrums, Camellias, Gardenias, and other evergreens may now be layered; while those layered last year are ready for lifting and potting or planting out. Cuttings of *Alternantheras* may now be propagated in bottom heat and will make splendid plants by spring; much better than old plants taken up and potted. Seeds of such succulents as *Aeonium tabulaeforme*, the *Echeaverias* and *Pachyphytums*, may now be gathered and sown immediately.

September is the month par excellence for planting *Watsonias*, also for transplanting them. They do well if left two or three years in the ground, and should not be kept out of the ground too long when transplanting.

I wonder how many of my readers would be interested in a horticultural society which would meet for a regular scheduled Sunday morning course of lectures with some instruction on how to read botanical books, decipher botanical keys, raise seedlings, study grafting, budding, inarching, and, in fact, the whole art of horticulture. If you think the idea is a good one, write the writer of this Calendar.

A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.

#### OLEANDER TREES

Elusive and subtle, and sweet perfume—  
Waxen, limpid, passionate bloom—  
Your arms interwoven of fragrance and fire,  
Are a maiden's longings, a youth's desire.  
O, hold your sweetness, dear oleander trees,  
You slay my heart with bitter memories.

MA BELLE DE SHAZER STANTON.  
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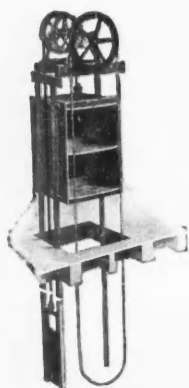
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*Dumb Waiters for All Purposes*

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## CALIFORNIA'S WILD FLOWERS

(Continued from Page 21)

One remedy, at least grows for every ill the flesh is heir to.

Tea of the leaves of Eriodictyon, "Yerba Santa," the "Good Plant," is the best general tonic, and the prime cure for diseases of throat and lungs.

From the rafters of every Mexican and Indian hut hang dried sheaves of Erythraea, the "Canchilagua," that pretty purple-pink flower of the late Spring sand washes, to be used for blood tonic.

The stewed leaves of the Anemopsis, "Yerba Mansa," or "Yerba de Golpe," that pretty white flower, cone-centered, that blooms in summer marches, has the same powers as the "Canchilagua." Beside, it makes fine poultices for cuts and sores, and eases the pains of rheumatism. For healing cuts or stopping the flow of blood, nothing equals the brown salve that exudes from the buds of the Cottonwood; hence its name "Balm of Gilead."

The natives believe that the essence of Aenostems, the "Grease-wood" or "Chamisal" is a remedy for lockjaw. At any rate, it does cure colds and quiet nerves, and its pretty straw colored blossoms do yield abundant fine honey.

The juice of the root of the very decorative wild gourd, or "Calabasa" is a potent physic. I well remember how my grandmother, a Californian long before I was born, always darned the family stockings over one of those hard yellow gourds, and used a bowl of them for dining room decoration. The seed of that most beautiful flower of the Chaparral, the "Romero," or "Purple Sage," or "Woolly Blue Curls," are powdered into a snuff for the cure of colds and catarrh.

The juice of the leaves of the California Poppy is much used as a narcotic or sedative, even by modern American physicians. Beside that, the old Californians used it for hair oil.

For washing purposes the seeds of the "Mountain Lilac" make fine lather. So does the bulb of the Chlorogalum, or "Amole" or "Soap Root." That "Amole" is a plant of many good works; its pretty flowers like airy diminutive lilies, add charm to the wild garden, the hairy fibre around its bulbs is used for stuffing mattresses; the Indians wash its lather into trout pools, whereupon the fish rise to the top stupefied, and are easily picked up.

The food uses of the native plants are as numerous as the curative. Beside the acorns, which are the very bread of the Indians, nourishing meal is made of the seeds of the Yuccas, the wild gourds, and the Chia (Salvia Columbariae) the little purple sage whose flowers look like the tails of French poodles. This is the only plant we know of the local Indians actually cultivating in the primitive days. A most thirst-quenching drink is made of the meal and water, as well as of that of the seeds of its beautiful sister-plant the Thistle Sage.

Our Montias or "Indian Lettuce," are prized as greens outside of California. Both that and our Water Cress are largely cultivated in England.

The bulbs of the Brodiaeas were extensively eaten raw by the natives; and the hearts of the Yucca, when throwing up its flowering buds, were esteemed a delicacy when baked.

The fruits of the Cacti, especially the "Tunas" and the little "Strawberry Cactus" were the "sweets" of the early days. Even within my own very early memory, the Indians of San Jacinto made a yearly pilgrimage to San Gabriel to gather the "tunas" from the hedges of the Mission. Also they ate the leaves, baked on stones. In the Black Sage we have the finest honey plant on earth; the White Sage is a good one, too.

The decorative Rumex or "Canaigre" is valuable for tanning leather, and its use has saved the life of many a Tanbark Oak.

The Melilotus or "Sweet Clover," used for perfuming chests and closets, holds its fragrance for years; it keeps moths away, as well. The early settlers used it for flavoring their cheeses and desserts. It is a fine nitrogen gatherer for soils, also.

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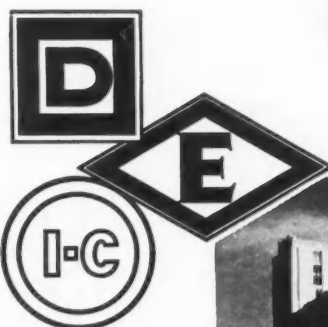
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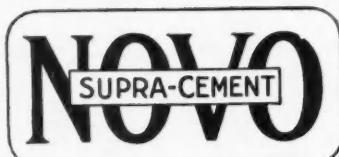
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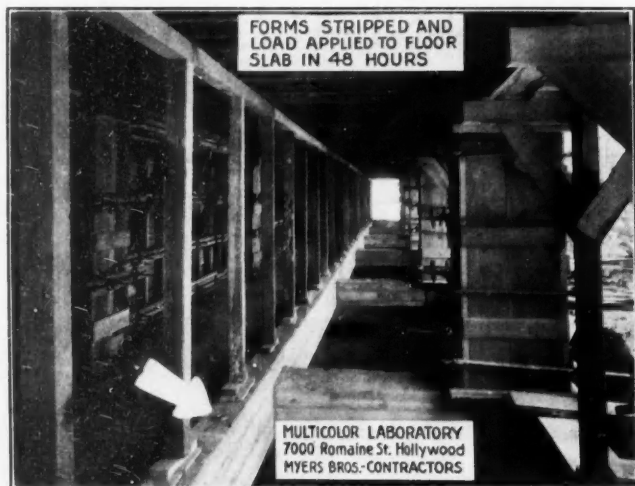
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LOS ANGELES

## THE RALSTON MANSION

(Continued from Page 34)

pense. From Turkey and Persia came costly rugs and hangings. The capitals of Europe, the notable New York galleries contributed statuary, paintings, antiques, and other art objects. The Mikado of Japan, the Emperor of China made personal gifts of furniture, vases and bowls of porcelain and cloisonné. The place, in fine, was widely heralded as a treasure house of art.

The lasting fame of the Ralston House resides in the gayety, centering about it during the life of its original owner. This was the early development period of the rich Comstock silver lodes of Nevada. Millions of dollars were flowing into San Francisco. The speculation of its newly created stock exchange miraculously created still other millions. Men of wealth lost and won fortunes within a day. Beggars, messenger boys, servant girls and street car conductors became capitalists overnight.

Of all of this crazed making of wealth, Ralston was the Great God. In 1864, in company with several associates, he had organized the Bank of California and had shortly become its president. Within a few years of its founding, the Bank of California had, by Ralston, been made the foremost bank of the West. In the eyes of the populace the bank was beyond failure or weakness simply because Ralston was its head. To his desk went everyone with an idea whose development would further the interest of San Francisco as a world metropolis. No traveler of any consequence, no capitalist, banker, diplomat, prince, author, philosopher, artist, actor, actress or dreamer of any reputation visited San Francisco without meeting Ralston. As a matter of course, they were all wine and dined at Belmont.

It was Ralston's delight to pack a dozen or more guests into a coach, drawn by four to six powerful, swift horses, and himself drive them down the Peninsula at an alarming rate of speed. Between San Francisco and Belmont, Ralston was never known to take a train. A lover of fine horses and the owner of extensive stables containing some of the finest animals in America and Europe, he always drove. The thirty mile trip was made in record time, for the horses were changed every few miles and it was one of the sights of the time to see Ralston careening along the road between Belmont and San Francisco.

At Belmont there was no hour of the day when an abundance of food was not to be found on the dining room table. The place, it is said, was staffed with an hundred Chinese. Its special dinners and functions were incredibly lavish and sumptuous affairs, in which chefs, pastry cooks, decorators and entertainers had a free hand and counted no cost. Through the gatherings of accomplished men and beautiful and gorgeously gowned women, Ralston moved, a tall, handsome, powerfully built man, who, while he was genial enough, was still a little silent and sombre. The luxurious scene contrasted strangely with his Anglo-Saxon origin, his background of a prosaic Ohio hamlet, his early years as a carpenter, clerk and steamship agent. Perhaps, Ralston distrusted the splendor that seemed to all others so secure and enduring.

Such thoughts, if he had them, were not without ground. The tide he was riding was high, but it was a perilous thing. Eventually it turned to crush him and in August 1875, there happened the unbelievable—the Bank of California closed its doors and temporarily suspended operation. The second afternoon following its closing, Ralston resigned as president and immediately left the building and made his way to North Beach where it was his daily custom to swim in the waters of the Bay. He entered the water and swam far out—and never returned alive.

As previously noted, the Ralston Mansion is now the property of the Notre Dame Order and used for school and convent purposes. Architecturally it is still essentially unchanged and intact; the great mirrors are in their places as are many of the other original furnishings. But the ball room is a chapel, where children learn to pray and calm sisters meditate and tell their beads.

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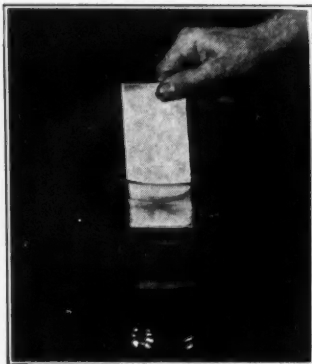
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## THE VILLAGE OF RANCHO SANTA FE

(Continued from page 28)

living in the country. The ideal, model, California country inland town, however, has been started. And, having sketched the background for these pictures of the village of Rancho Santa Fe, I will leave you to vision your own ideal little country town to which the expert gentlemen ranchers can go when they look for the mail, take the children to school or stop to chat with neighbors about the water situation or the best soil food for the newest rose.

Part of the beautiful, mysterious hill country of San Diego it was; and men of vision laid it out with gently graded roads, which left hill sites for homes among the orchards that experts supervised. Miss Rice, the architect, tried the adobe of the hills for bricks and followed closely all the movement for distinctive California architecture; then went to Spain and studied what the Mother of Alta California had built in little towns in the hill country there.

No boulevard bisects the quiet countryside; no shoestring street is "zoned for business" that the speculator may profit stupidly. The town is growing up on simple, economic lines as needed; and is for the service of its rancher-citizens as is the older tree-embowered town of Tustin which just grew, like Topsy did.

San Diego County is the home of people who have lived in California longer than have those immediately north of them—people who love the land too much to exploit it. Much of San Diego County has remained unexploited, "unimproved." First beyond Orange County south comes the glorious stretch of the Santa Marguerita Rancho, belonging to Miss Jennie Flood and the Neal Estate. Might it not be that this untouched part of the "grass, gold and grain periods" could revert as a generous memorial gift to the State of California and never, never be touched by the exploiter, the dividers of California's garment of green hills?

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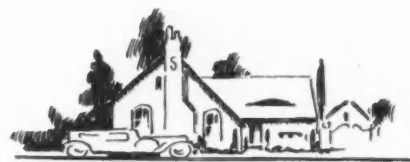
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## ERNEST PEIXOTTO'S UNIQUE MURALS

*(Continued from Page 26)*

cided to include the Zeppelin as it had appeared in the original.

Among the artist's numerous California paintings which might be mentioned are those done for the ballroom of the palatial home of Mr. and Mrs. William B. Bourn at San Mateo. Although entirely different in character from the skyline decorations, both are indelibly stamped as the works of that artist. In the gray-blue, gray-green and gray-plum color schemes, in the transparent quality of paint, and in the delicacy of line the paintings are distinctly recognizable as Peixotto decorations.

In subject matter, the Bourn mural panels have a special interest in that they depict scenes on the Bourn estate, "Muckross," in Ireland's Lake region, acquired by the Bourns some years ago, and become a wedding gift to their daughter upon her marriage to Mr. Arthur Vincent of Ireland.

Following a period of several weeks devoted to sketching Muckross scenes, the artist went to San Mateo to familiarize himself with the conditions of the ballroom which measures 72 feet in length, 38 feet in width and 25 feet in height and is a feature of the Georgian mansion designed by Willis Polk, Architect-in-chief for the Panama-Pacific Exposition. In discussing the decorations, Mr. Peixotto referred to them as "stylized" landscapes of scenes on the estate. He has woven unmistakable poetry and charm into his studies, combining that quality of mysticism which characterizes his work with the mysticism of Ireland.

Because the Muckross and the New York skyline decorations are so unlike in character and yet so undeniably representative of the work of Ernest Peixotto at his best, there is added interest in an opportunity to compare the two as shown on the same pages.

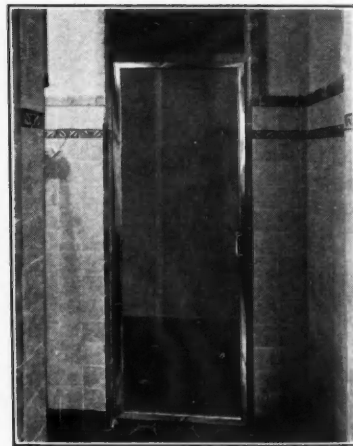
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## ♦♦♦ INDEX TO ADVERTISEMENTS ♦♦♦

## ART GALLERIES

Biltmore Salon.....	9
Millard, George M.....	[*]
Stendahl Art Galleries.....	[*]
Watrous, Gallery, Denny.....	[*]

## BUILDING MATERIAL &amp; EQUIPMENT

*Bathroom Fixtures and Plumbing*

Alloys Company, The.....	68
Cochran Bronze Products Co.....	66
Crane Company.....	[*]
Haws Sanitary Drinking Faucet Co.....	[*]

*Heating Equipment and Accessories*

Dunham Company, C. A.....	66
Montgomery & Son, J. L.....	68
Phillips Heating, Ventilating & Mfg. Co.	68

*Lighting Fixtures and Accessories*

Bell Company, B. B.....	13
Electrical Products Co.....	[*]
Wonderlite Co. of America.....	61

*Materials and Equipment*

Angier Corporation.....	[*]
Alhambra Kilns, Inc.....	61
Batchelder Wilson Company.....	[*]
Bayer, A. J.....	[*]
Carmel Stone Associated.....	60
Clark & Son, N.....	3rd Cover
Claycraft Potteries.....	7
Coast Insulating Company.....	[*]
Consolidated Steel Corp.....	[*]
Diamond Electric Manufacturing Co.....	63
El Rey Products Company.....	67
Fire Protection Products Co.....	62
Gladding, McBean & Company.....	4th Cover
Heinz Roofing Tile Company.....	[*]
Hispano-Moresque Tile Company.....	51
Materials, Inc.....	64
Michel & Pfeffer.....	14
Otar the Lampmaker.....	9
Paraffine Companies, Inc.....	[*]
Pittock & Son, Inc., Geo. S.....	50
Portland Cement Association.....	71
Rigney Tile Co.....	9
Sillers Paint & Varnish Co.....	64
Weaver-Henry Corp.....	72
Wheeling Metal and Mfg. Company.....	66
Whitney Co., Vincent.....	62

*Paint*

Fuller & Company, W. P.....	69
-----------------------------	----

## CLOTHING

Flornina.....	[*]
Fraser Looms.....	[*]

## CONTRACTORS

*General*

Boeing, C. C.....	5
Dowsett-Ruhl Company.....	62

*Painting*

Pesenecker, W. G.....	5
Quandt & Sons, A.....	65

*Plumbing*

Park, H. R.....	68
-----------------	----

## EXHIBITS

Bldg. Material and Machinery Exhibit....	63
--	----

## GARDENING

*Garden Furniture, Fences and Supplies*

Italian Terra Cotta Company.....	52
Lewis, Robert L.....	9
Union Flagstone Company.....	60

*Nursery Stock, Seeds and Bulbs*

California Nursery Co.....	51
Rust Nurseries, Edward H.....	61

## HOTELS

Ambassador Hotel.....	56
Arcady Hotel.....	59
Barbara Hotel.....	56
Breakers Hotel.....	58
Green Hotel.....	5
La Casa del Camino.....	[*]
Lake Norconian Club.....	57
La Ribera Hotel.....	56
La Valencia Hotel.....	59
Mayflower Hotel.....	9
Palace Hotel.....	56
Parkview Hotel.....	5
Santa Maria Inn.....	56
San Ysidro Ranch.....	56
Savoy Hotel.....	58

## HOUSE FURNISHINGS

*Antiques*

John W. Condit.....	7
Wurzel's Antique Shop.....	[*]

*Awnings, Window Shades and Screens*

Distinctive Awning Company.....	60
Kinney, Ralph P.....	60

*China, Pottery and Glass*

Chinese Art Shop.....	[*]
Extremes.....	7
The Porcelain Shop.....	[*]

*Drapery and Upholstery Fabrics*

Echo Drapery Shop.....	9
Hunt, Sally.....	5

*Fireplaces and Accessories*

Colonial Shops.....	9
---------------------	---

*Floor Coverings*

Gane, Elizabeth S.....	12
Kent-Costikyan.....	7
Keshishyan, John S.....	13
Moorish Rug Shop.....	[*]
Sloane, W. & J.....	12
Walter & Company, D. N. & E.....	63
Wright Rubber Products Company.....	2

*Hardware*

Condor Company.....	[*]
Levy Brothers.....	7

*Furniture, Furnishings and Decorations*

Amymay.....	5
Anderson, Ltd., E. Garrett.....	2
Ashley, Hammond.....	8
Barker Brothers.....	2nd Cover
Beach, Eleanor and Hollingsworth.....	2
Brink, Guy.....	[*]
Bullock's.....	50
Butler, Ltd., Genevieve.....	7
Cannell and Chaffin.....	[*]
Cheesewright Studios, Inc.....	3
Colby, Anthony D.....	7
Gump, S. & G.....	[*]
Holtzclaw Company, John B.....	16
Hunt, George.....	1
Koch, W. L.....	[*]
Laird, Marshall.....	8
Marten Company, A. F.....	8
McCann, William D.....	10
Muehlbacher, Edward.....	7
O'Hara, Livermore and Arthur Baken.....	10
Penn Furniture Shops, Inc.....	11
Perin's, Ltd.....	12
Sagar, George C.....	10
Saylor, W. J.....	6
Sloane, W. & J.....	12

*Musical Instruments*

Capehart Corporation.....	6
Richardson Music Co.....	[*]

*Refrigerators*

General Electric Refrigerators.....	[*]
-------------------------------------	-----

*Wall Coverings*

Downey and Gotwals.....	4
Lohker, Wm. A.....	6
Stockwell Company, C. W.....	11

## MISCELLANEOUS

California Electrical Bureau.....	[*]
Pacific Coast Gas Association.....	[*]
Royal Laundry Co.....	5
State Association of California Architects	[*]

## PHOTOGRAPHERS

Beals, Jessie Tarbox.....	9
Craig, Margaret.....	[*]
Hiller's Studio.....	5

## REAL ESTATE

Chase, H. G.....	56
------------------	----

## SCHOOLS

Canyon Crest School.....	52
Chouinard School of Art.....	52
Santa Barbara School of the Arts.....	52
School of Woodcarving.....	52
Westridge School.....	52

## SILVERWARE

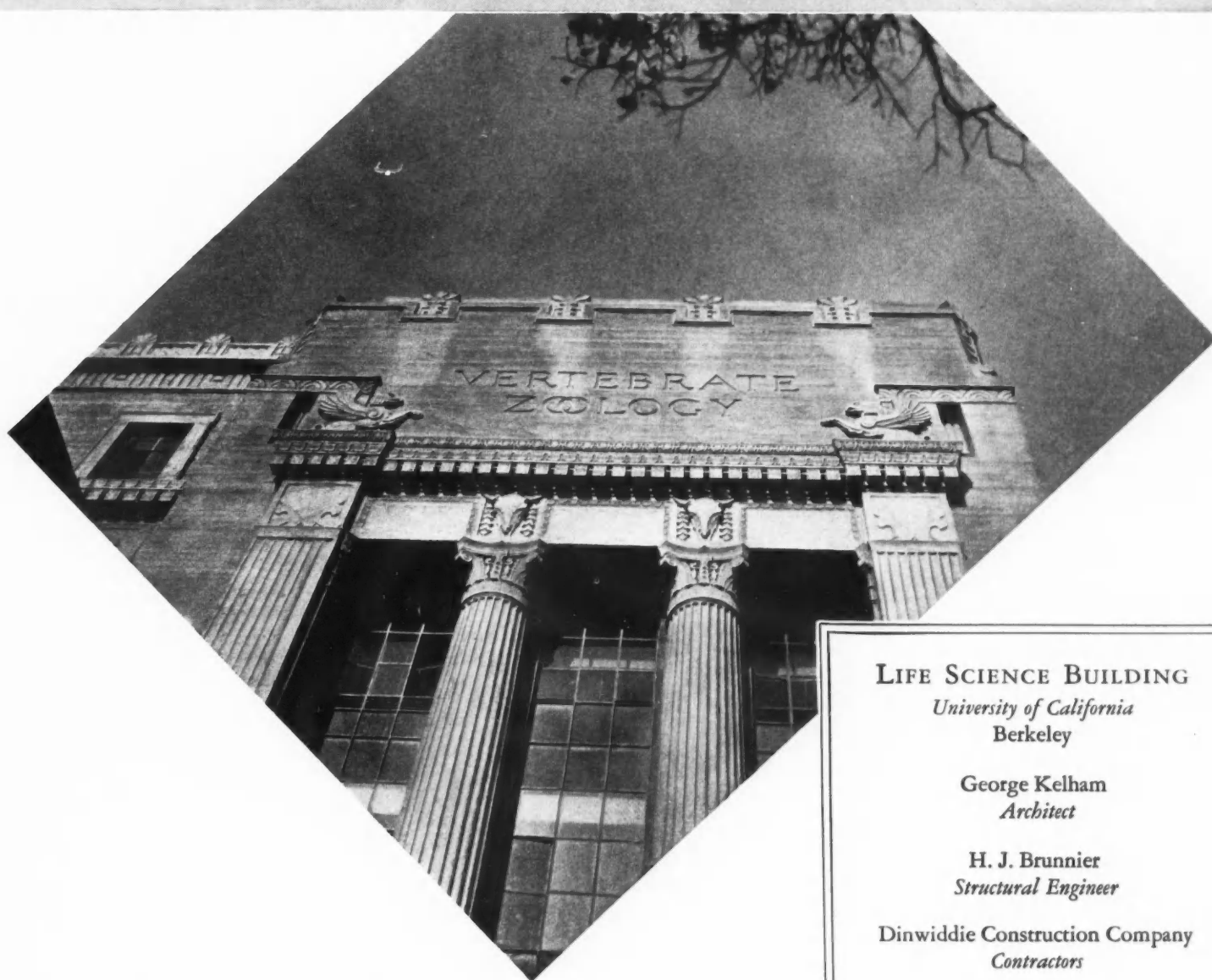
Schmidt & Son, A.....	11
-----------------------	----

## TRAVEL

Bluebird Taxi.....	56
Continental Air Express.....	59
Los Angeles S. S. Company.....	[*]
Panama Mail S. S. Company.....	59
Santa Fe R. R. Company.....	[*]
Union Pacific R. R. Company.....	58

[\*] will appear in next issue.

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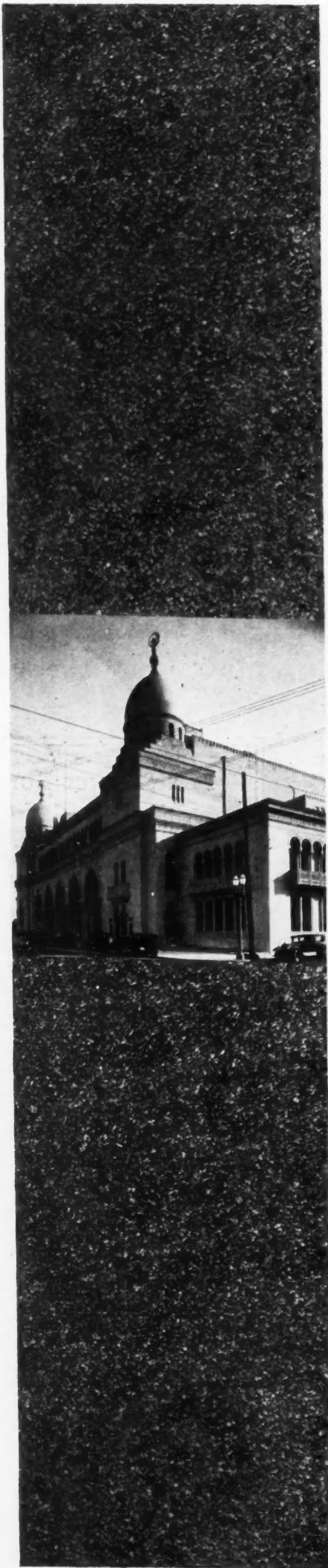
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## Here is Architectural Beauty Protected with Weaver-Henry Roofing

This structure, reaching into the sky with its lofty tower, imposing with its classical facades and arched entrance ways, a gem of architectural beauty, is topped with protection against which the weather cannot penetrate. Here is protection -- Weaver-Henry Industrial Roofing -- that will remain effective through an amazing number of years.

When erecting an industrial or municipal structure, contractors and builders in California and along the Pacific Coast specify Weaver-Henry Factory-Guaranteed Roofing, for obvious reasons. This roofing material is scientifically manufactured to withstand the extremes of California sunshine, fog and rain. It renders trouble-free service over a longer period. It is applied under the supervision of a factory trained inspector, eliminating the possibilities of errors in application. These features not only protect the building owner from subsequent expense but also vindicate the judgment of the builder and contractor.

Insure protection for your buildings by specifying Weaver-Henry Factory-Guaranteed Roofing. Request complete details and samples.

# WEAVER-HENRY CORPORATION

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